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# PAINTING IN ENGLAND

With some Account of the principal Artists;

And incidental NOTES ~~on the~~ ARTS;

Collected by the late

Mr. GEORGE WERTHÉ;

And now digested and published from his original MSS.

By Mr. HORACE WALPOLE.

The FOURTH EDITION, with ADDITIONS.

*Le sçavant Anglois, je crus qu'il m'auroit parler d'edifices et  
de peintures.* Nouvelle Eloise, vol. i. p. 245.

V O L. II.

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A N E C-



# ANECDOTES of PAINTING, &c.

## C H A P. I.

*Painters and other Artists in the Reign*

JAMES. I.

IT was well for the arts that King James had no disposition to them: He let them take their own course. Had he felt any inclination for them, he would probably have introduced as bad a taste as he did into literature. A Prince who thought puns and quibbles the perfection of eloquence, would have been charmed with the monkies of Hemskirk and the drunken boors of Ostade. James loved his ease and his pleasures, and hated novelties. He gave himself up to hunting, and hunted in the most cumbrous and inconvenient of all dresses, a ruff and trowser breeches. The nobility kept up the magnificence they found established by Queen Elizabeth, in which predominated a want of taste, rather than a bad one. In more ancient times the mansions of the great lords, were, as I have mentioned before, built for defence and

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strength

strength rather than convenience. The walls thick, the windows pierced wherever it was most necessary for them to look abroad, instead of being contrived for symmetry or to illuminate the chambers. To that style succeeded the richness and delicacy of the Gothic. As this declined, before the Grecian taste was established, space and vastness seem to have made their whole ideas of grandeur. The palaces erected in the reign of Elizabeth by the memorable \* Countess of Shrewsbury, Elizabeth of Hardwicke, are exactly in this style. The apartments are lofty and enormous, and they knew not how to furnish them. Pictures, had they had good ones, would be lost in chambers of such height: Tapestry, their chief moveable, was not commonly perfect enough to be real magnificence. Fretted ceilings, gracefull mouldings of windows, and painted glass, the ornaments of the preceding

\* It is a tradition in the family of Cavendish that a fortune-teller had told her, that she should not die while she was building; accordingly she bestowed a great deal of the wealth she had obtained from three husbands in erecting large seats at Hardwicke, Chatsworth, Bolsover, and Oldcotes, and I think, at Wirksworth; and died in a hard frost when the workmen would not labour.

age, were fallen into disuse. Immense lights composed of bad glass in diamond panes, cast an air of poverty on their most costly apartments. That at Hardwicke, still preserved as it was furnished for the reception and imprisonment of the Queen of Scots, is a curious picture of that age and style. Nothing can exceed the expence in the bed of state, in the hangings of the same chamber, and of the coverings for the tables. The first is cloth of gold, cloth of silver, velvets of different colours, lace, fringes and embroidery. The hangings consist of figures, large as life, representing the virtues and vices, embroidered on grounds of white and black velvet. The cloths to cast over the tables are embroidered and embossed with gold on velvets and damasks. The only moveables of any taste are the cabinets and tables themselves, carved in oak. The chimneys are wide enough for a hall or kitchen, and over the arras are freezes of many feet deep with miserable relievos in stucco representing huntings. There and in all the great mansions of that age is a gallery, remarkable only for its extent. That at Hardwicke is of sixty yards.



#### 4 *Painters in the Reign of James I.*

James built no palace himself. Those erected by the Nobles in his reign are much like what I have been describing. Audley-inn, \* one of the wonders of that age, deserved little notice but for the prodigious space it covered. Towards the end of that monarch's reign genius was called out and appeared. The magnificent temper or taste of the Duke of Buckingham led him to collect pictures, and pointed out the study of them to Prince Charles. Rubens came over, Inigo Jones arose, and architecture broke forth in all the lustre and purity of Rome and Athens—But before I come to that period, I must clear my way by some account of the preceding artists. The first

\* Dugdale, writing after the days of Inigo Jones, says, that this house was not to be equalled by any fabric in this realm, excepting Hampton-court. There are prints of Audley-inn in its grandeur by Winstanley, who lived at Littlebury near it, where, within my memory, was his house, remarkable for several mechanic tricks, known by the name of WINSTANLEY'S WONDERS. His plates of Audley-inn are extant, but the prints are very scarce. Part of the edifice was taken down about forty years ago, and a greater part, with the magnificent gallery, was demolished after the decease of the last Earl of Suffolk of that line.

. - painted

painter who seems to have arrived after the accession of James was.

PAUL VANSOMER,

a native of Antwerp. The accounts of him are extremely deficient, no author of the lives of painters mentioning him but Carl Vermander, who only says that Vansomer was living when he wrote, and then resided with his brother Bernard at Amsterdam. Yet Vansomer as a painter of portraits was a very able master. The picture of the Lord Chamberlain William Earl of Pembroke, half length at St. James's, is an admirable portrait, and a whole length at Chatsworth of the first Earl of Devonshire in his robes, though ascribed to Mytens, I should think was painted by the same hand. Mytens was much colder in his colouring and stiff in his drawing. \* Both these portraits are bold

\* Mytens improved so much in his later portraits, that this character must be read with allowances; and on studying more of his works, I cannot determine whether the portrait at Chatsworth is not painted by him, as constant tradition says it was. In general, the portraits by Vansomer and Mytens, when at whole length, may be thus distinguished; Vansomer commonly placed his on a mat; Mytens, on a carpet.

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and round, and the *chiaro scuro* good. The Earl of Devonshire is equal to the pencil of Vandyck, and one of the finest single figures I have seen. In what year Vansomer came to England we do not know; certainly as early as 1606, between which and 1620 he did several pictures. I will mention but a few, that are indubitably his, from whence by comparison his manner may be known.

James I. at Windsor, behind him a view of Whitehall.

Anne of Denmark, with a prospect of the west end of St. Paul's.

The same King at Hampton-court, armour lying by him on the ground; better than the former. Dated 1615.

His Queen in blue, with a horse and dogs; also at Hampton-court. This picture is imitated in the tapestry at Houghton.

Three ladies, 1615, at Ditchley; Lady Morton in purple; another, with yellow lace about her neck and a gauze scarf: the third in black with a crape over her forehead.

Lord Chancellor Bacon and his brother Nicholas at Gorhambury.

Sir Simon Weston, brother of Lord Treasurer Portland, whole length with a pike in


his hand, 1608, aet. 43. This piece was in the possession of the Lord Chief Justice Raymond.

Marquis of Hamilton with the white staff, at Hampton-court.

Vansomer died about the age of forty-five, and was buried at St. Martin's in the Fields as appears by the register; Jan. 5, 1621. Paulus Vansomer, pictor eximius, sepultus fuit in ecclesiâ.

## CORNELIUS JANSEN

generally, but inaccurately, called Johnson, was, according to Sandrart, born in London of Flemish parents; but Vertue, and the author of an Essay towards an English school, say it was at Amsterdam, where the latter asserts that he resided long, the former that he came over young, which, considering how late he lived, I should be inclined to believe, if Vertue did not at the same time pronounce that his earliest performances are his best: So good a style of colouring was hardly formed here. His pictures are easily distinguished by their

\* He sometimes put this mark on his pictures  fecit.

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clearness, neatness and smoothness. They are generally painted on board, and except being a little stiff, are often strongly marked with a fair character of nature, and remarkable for a lively tranquillity in the countenances. His ~~draperies~~ are seldom but black. I have two portraits by him of singular merit; one of Mr. Leneve, master of the company of merchant-taylors; the other of Sir George Villiers, father of the great Duke of Buckingham, less handsome, but extremely like his son. One of his hands rests on the head of a greyhound, as fine as the animals of Snyder.

Jansen's first works in England are dated about 1613. He dwelt in the Black-friars, and had much business. His price for a head was five broad pieces. He painted too in small in oil, and often copied his own works in that manner. In the family of Verney were the portraits of Sir Robert Heath and his lady in both sizes. At Cashiobury is a large piece, curious, but so inferior to Jansen's general manner, that if his name were not to it, I should doubt it's being of his hand. It represents Arthur Lord Capel, who was beheaded, his Lady and Children. Behind them is a view of  
the

the Garden at Hadham, at that time the chief seat of the family. Between the years 1630 and 1640 Jansen lived much in Kent, at a small village called Bridge near Barhamdown, and drew many portraits for gentlemen in the neighbourhood, particularly of the families of Auger, Palmer, Hammond and Bowyer. One of his best works was the picture of a Lady Bowyer, of the family of Auger, called for her exquisite beauty *The Star in the East*. At Sherburn Castle in Dorsetshire is a head of Elizabeth Wriothesley eldest daughter of Henry Earl of Southampton, and wife of William Lord Spenser, her head richly dressed, and a picture in a blue enamelled case at her breast. This picture is well coloured, tho' not equal to another at the same seat, a half length of her mother, Elizabeth, daughter of John Vernon, wife of Earl Henry. Her cloaths are magnificent, and the attire of her head, singular, a veil turned quite back. The face and hands are coloured with incomparable lustre, and equal to any thing this master executed. There is also a half length in black of John Digby, first Earl of Bristol, young and remarkably handsome. It is ascribed to Jansen, but is faintly coloured,

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ed, and evidently in the manner of Vandyck, whom perhaps he imitated as well as rivalled.

Jansen's fame declined \* on the arrival of Vandyck, and the civil war breaking out, Cornelius, at the importunity of his wife, quitted England. His pass is recorded, in the Journals of the Commons:

October 10, 1648. Ordered, that Cornelius Johnson, picture-drawer, shall have Mr. Speaker's warrant to pass beyond seas with Emanuel Passe, George Hawkins; and to carry with him such pictures and colours, bedding, household stuff, pewter, and brass, as belongs unto himself.

He retired first to Middelburg and then to Amsterdam, where he continued to paint and died in 1665.† His wife's name was Elizabeth Beck, to whom he was married in 1622. They had a son Cornelius, bred to his father's profession, which he followed in Holland, where he died poor, being ruined by the extravagance of a second wife. The son drew the Duke of Monmouth's picture,

\* At Lord Pomfret's at Easton, who has a portrait of Charles I. by Jansen.

† Sandrart, p. 314.

as he was on the point of sailing for his unfortunate expedition to England.

A sister of Cornelius Jansen the elder was second wife of † Nicasius Russel or Roussel of Bruges, jeweller to the Kings James and Charles the first. They had many children. To one of the sons born in 1619 Cornelius Jansen was godfather, and the widow of Isaac Oliver, godmother. Theodore Russel, an elder son was born in 1614, and lived nine years with his uncle Cornelius Jansen, and afterwards with Vandyck, whose pictures he copied very tolerably on small panels; many of them are in a private apartment at Windsor, at Warwick-castle, and in the collection of the Duchess Dowager of Argyle. Russel chiefly was employed in the country in the families of the Earls of Essex and Holland, and was a lover of his ease and his bottle. He was father of Antony Russel, a painter, from whom Vertue received these particulars, and at whose house he saw a picture of Cornelius Jansen, his wife and son, drawn by Adrian Hanne-

† In this catalogue of King Charles's pictures is mentioned a portrait drawn by George Spence of Nuremberg, and bought of Nicasius Russel, p. 135.



man, who courted Janfen's niece, but was disappointed.

## DANIEL MYTENS

of the Hague, was an admired painter in the reigns of King James and King Charles. He had certainly studied the works of Rubens before his coming over; his landscape in the back grounds of his portraits is evidently in the style of that school; and some of his works have been taken for Vandyck's. The date of his arrival is not certain; probably it was in hopes of succeeding Van Somer; but though he drew several of the court, he was not formally employed as the King's painter till the reign of Charles. His patent is preserved in Rymer's *Foedera*, vol. xviii. p. 3.

I found the minute of the docket warrant for this among the Conway papers in these words;

The office of one of his majesty's picture-drawers in ordinary, with the fee of 20 l. per ann. granted to Daniell Mytens during his life. Subscribed by order from the Lord Chamberlain. Procured by Mr. Endimyon. Porter, May 30, 1625.

And

And among the same MSS. is the following docquet-warrant;

July 31, 1626. A warrant to the exchequer to paie unto Daniell Mittens his majesty's *pieturer* the somme of 125 l. for divers pictures by him delivered to sondry persons by his majesty's special direction. By order of the Lord Chamberlaine of his majesty's household, procured by the Lord Conway.

At Hampton-court are several whole lengths of Princes and Princesses of the house of Brunswick-Lunenburgh, and the portrait of Charles Howard Earl of Nottingham; at Kensington is Mytens's own head. At Knowle, Lionel Cranfield Earl of Middlesex, Lord Treasurer, with his white staff, whole length. A small ball on the table has these letters D. M. F. 1623. It was more common for him to paint a slip of paper on his pictures, inscribed only with the names or titles of the persons represented. At Lady Elizabeth Germain's at Drayton, is a very fine whole length of Henry Rich Earl of Holland, in a striped habit with a walking stick. At St. James's\* is Jeffery Hud-

\* The picture of the Queen of Scots at St. James's is a copy by Mytens.

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son the dwarf, holding a dog by a string, in a landscape, coloured warmly and freely like Snyder or Rubens. Mytens drew the same figure in a very large picture of Charles I. and his Queen, which was in the possession of the late Earl of Dunmore, but the single figure is much better painted. The history of this diminutive personage was so remarkable, that the reader will perhaps not ~~dislike~~ the digression.

\* He was born at Oakham in Rutlandshire in 1619, and about the age of seven ~~or~~ eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burleigh on the Hill. Soon after the marriage of Charles I. the King and Queen being entertained at Burleigh, little Jeffery was served up to table in a cold pye, and presented by the Duchess to the Queen, who kept him as her dwarf. From seven years of age 'till thirty he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment of the court. Sir William Davenant wrote a poem called

See Fuller and Wright's Rutlandshire.

Jeffreidos,

Jeffreidos; on a battel between him and a \* turkey-cock, and in 1638 was published a very small book called *The New-year's Gift*, presented at court from the Lady Parvula to the Lord Minimus (commonly called little Jeffery) her majesty's servant, &c. written by Microphilus, with a little print of Jeffery prefixed. Before this period Jeffery was employed on a negotiation of great importance: He was sent to France to fetch a midwife for the Queen, and on his return with <sup>near</sup> the gentlewoman, and her majesty's dancing-master, and many rich presents to the Queen from her mother Mary de Medici, he was taken by the Dunkirkers. † Jeffery, thus made of consequence, grew to think himself really so. He had born with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter; ‡ at last being provoked by Mr. Crofts,

\* The scene is laid at Dunkirk, and the midwife resques him from the fury of his antagonist.

† It was in 1630. Besides the present he was bringing for the Queen, he lost to the value of 2500*l.* that he had received in France on his own account from the Queen-mother and ladies of that court.

‡ A basrelief of this dwarf and giant is to be seen fixed

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Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts coming to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued, and the appointment being on horseback with pistols, to put them more on a level, Jeffery with the first fire shot his antagonist dead. This happened in France whither he had attended his mistress in the troubles. He was again taken prisoner by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery: for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the Queen to France where he remained 'till the restoration. At last upon suspicion of his being privy to the Popish plot, he was taken up in 1683, and confined in the gate-house Westminster, where he ended his life in the sixty-third year of his age.

fixed in the front of a house near the end of Dagnio-court on the east side of Newgate-street. Probably it was a sign. Oliver Cromwell too had a porter of an enormous height, whose standard is recorded by a large O on the back of the terrace at Windsor, almost under the window of the gallery. This man was mad and prophesied. In Whitechapel was a sign of him taken from a print of St. Peter.

Mytens

Mytens remained in great reputation 'till the arrival of Vandyck, who being appointed the King's principal painter, the former in disgust asked his majesty's leave to retire to his own country; but the King learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for ~~him~~ and Vandyck; Mytens consented to stay, and even grew intimate, it is probable, with his rival, for the head ~~of~~ <sup>†</sup> Mytens is one of those painted among the professors by that great master.

Whether the same jealousy operated again, or real decline of business influenced him, or any other cause, Mytens did not stay much ~~longer in~~ England. We find none of his works here after the year 1630. Yet he lived many years afterwards. Houbraken quotes a register at the Hague dated in 1656, at which time it says Mytens painted part of the ceiling of the town-hall there; the subject is, Truth writing history on the back of Fame.

These were the most considerable painters

† In some of the first impressions the name of Isaac appears in this plate, instead of Daniel. It was corrected afterwards.

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in oil in the reign of James: There were undoubtedly several others of inferior rank, whose names are not come down to us, except two or three; and of one of those I find nothing but this short note from Baglione. \*

Christophano Roncalli, pittore, andò per la Germania, per la Fiandra, per l'Olanda, per l'Inghilterra, per la Francia; e finalmente carico d'honori e di 74 anni finì il corio 1626. † I should not mention such slight notices, ~~but~~ that they may lead to farther discoveries. Another was a more remarkable person, especially in the subsequent reign; but in a work of this nature it is impossible not to run the subjects of one chapter into those of another, taking care however to distribute them, ~~as they serve~~ best to carry on the chronologic series. His name was

## R O B E R T P E A K E.

The earliest mention of him that appears is in the ‡ books of the Lord Harrington, Treasurer of the Chambers N°. 78, 79, be-

\* Page 186.

† He died at Rome.

‡ They were in the collection of the late P. Rawlinson.

ing accounts of monies received and paid by him ;

Item, paid to Robert Peake, † picture-maker, by warrant from the council October 4, 1612, for three several pictures made by him at the commandment of the Duke of York his officers, and given away and disposed of by the Duke's Grace, twenty pounds.

It does not appear whether these pictures were in oil or water-colours: I should rather suppose portraits in miniature of (King Charles the First then) Duke of York ; but that Peake painted in oil is ascertained by Peacham in his book of limning, where he expressly celebrates his good friend *Mr. Peake* and Mr. Marquis ‡ for oil-colours. Peacham himself was a limner, as he tells us in the same book, having presented a copy of his majesty's Basilicon Doron illuminated to Prince Henry.

Peake ~~was~~ originally a picture-seller by Holbourn-bridge, and had the honour of

† Mr. Pennant in his *Tour to Scotland* vol. ii. p. 12. mentions a family picture done by one Tobias Ratcliff, but by the account he was rather a picture-maker than a painter, in this reign.

‡ Of this man I find no other mention.



being Faithorn's master, and what perhaps he thought a greater honour, was knighted at Oxford, March 28, 1645. The disorders of the times confounding all professions, and no profession being more bound in gratitude to take up arms in the defence of King Charles, Sir Robert Peake entered into the service and was made a Lieutenant-colonel and had a command in Basing-house when it was besieged, where he persuaded his disciple Faithorn to enlist under him, as the latter in his dedication of the art of graving to Sir Robert expressly tells him, and where Peake himself was taken prisoner. † He was buried in the church of St. Stephen London. †

Miniature makes a great figure in this reign by the lustre thrown on it by

## PETER OLIVER,

he eldest son of Isaac Oliver, and worthy of being compared with his father. In some respects the son even appears the greater

† See a Letter from Oliver Cromwell to the Speaker of the House of Commons, on the reduction of Basing-house. Printed in the Annual Register for 1782.

† Payne Fisher's catal. of monuments.

master,

master, as he did not confine his talent to single heads. Peter copied in water-colours several capital pictures with signal success. By the catalogues of King Charles I. and King James II. it appears that there were thirteen pieces of this master in the royal collection, chiefly historic miniatures; seven of them are still preserved in ~~Queen Caroline's closet~~ at Kenfington. At the Earl of ~~Exeter's~~ at Burleigh is the story of Venus and Adonis, painted by Peter, and dated 1631. Vertue mentions another, which was in Mr. Haltred's sale in May, 1726; it represented Joseph, the Virgin, and the Child asleep, eight inches wide and five high. On it was written his name, with the termination French, P. Olivier fecit, 1628. Another piece, a fine drawing in Indian ink, was copied by him from a picture of Raphael in the collection of King Charles, St. John presenting a cross to the Child, kneeling before the Virgin. The original was sold after the King's death to the Spanish Embassador for 600 l. Jerome Lanriere bought Peter's drawing, and sold it for twenty guineas to Mr. John Evelyn, from whom it came to the present Sir John Evelyn. The Duke of Devonshire has the portrait of Edward 6th.

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when an infant, the drapery highly ornamented and finished; a copy from Holbein. \* Lady Elizabeth Germain has at Drayton the Madonna and Child: The finest work of Peter Oliver in my opinion is the head of his own wife, in the cabinet of the Dukes of Portland: It is life itself. I doubt whether his father ever excelled this piece. I have a head of the same woman drawn with black lead on the leaf of a vellum pocket-book. On the reverse is his own portrait in profile; both masterly: And in black and red chalk I have a boy's head, larger than he generally painted, of great nature and vivacity. At Kensington below stairs is the portrait of Peter Oliver by Hanneman, who painted the wife too, but I know not where the latter is. †

It

\* In the first edition I, by mistake, ascribed this to Isaac Oliver, but Peter's mark is upon it.

† Since this work was first published, a valuable treasure of the works of this master and of his father Isaac, was discovered in an old house in Wales, which belonged to a descendent of Sir Kenelm Digby. The latest are dated 1633; but being inclosed in ivory and ebony cases, and the whole collection locked up in a wainscot box, they are as perfectly preserved as if newly painted. They all represent Sir Kenelm and persons related to or connected with him. There are  
three

It is extraordinary \* that more of the works † of this excellent master are not known, as he commonly made duplicates of his pictures, reserving one of each for himself. On this subject Russel the painter, related to or connected with the Olivers, told Vertue a remarkable story. The greater part of the collection of King Charles being dispersed in the troubles, among which were several of the Olivers, Charles II. who re-

three portraits of himself, six of his wife at different ages, and three triplicates of his mistress, all three by Isaac Oliver, as is Lady Digby's mother, which I have mentioned before. But the capital work is a large miniature copied from Vandyck, of Sir Kenelm, his wife and two sons, the most beautifull piece of the size that I believe exists. There is a duplicate of Sir Kenelm and Lady Digby from the same picture, and though of not half the volume, still more highly finished. This last piece is set in gold, richly inlaid with flowers in enamel, and shuts like a book. All these with several others I purchased at a great price, but they are not to be matched.

\* Sir John Fountaine lost many miniatures by a fire at White's original chocolate-house in St. James's street, about thirty years ago, where he had hired two rooms for a repository of part of his collection. Probably some of the works of the Olivers, of Cooper, &c. were destroyed there.

† Peter Oliver etched a few small histories, but Vertue does not specify the subjects.

membered, and was desirous of recovering them, made many inquiries about them after the restoration. At last he was told by one Rogers \* of Isleworth that both the father and son were dead, but that the son's widow was living at Isleworth and had many of their works. The King went very privately and unknown with Rogers to see them, the widow showed several finished and unfinished, with many of which the King being pleased, asked if she would sell them: She replied, she had a mind the King should see them first, and if he did not purchase them, she should think of disposing of them. The King discovered himself, on which she produced some more pictures which she seldom showed. The King desired her to set her price; she said, she did not care to make a price with his majesty, she would leave it to him; but promised to look over her husband's books and let his majesty know what prices his father the late King had paid. The King took away what he liked, and sent Rogers to Mrs. Oliver

\* Vertue says he was very great at court; it was probably Rogers, well known for being employed in the King's private pleasures. See *Memoires de l'Academie*.  
mont.

with the option of 1000*l.* or an annuity of 300*l.* for her life. She chose the latter. Some years afterwards it happened that the King's mistresses having begged all or most of these pictures, Mrs. Oliver, who was probably a prude and apt to express herself like a prude, said, on hearing it, that if she had thought the King would have given them to such whores, and strumpets and bastards, he never should have had them. This reached the court, the poor woman's salary was stopped, and she never received it afterwards. The rest of the limnings which the King had not taken, fell into the hands of Mrs. Ruffel's father.

Peter Oliver, says Vertue, died about the year 1664, aged near 60; but this must be a mistake, as his father's drawing at Kensington finished by the son is dated 1616, when by that account Peter was not above twelve years old. ~~From his age and the~~ his widow it is more likely that he died before the restoration. Probably the date 1664 should be 1654. He was buried with his father in the Black-fryars.

As in none of these accounts mention is made of any children of Peter Oliver, I conclude that Isaac Oliver, glass-painter, born in

in 1616, was son of the younger brother James. Among the verses printed by the university of Cambridge in 1638 on the death of Mr. Edward King, Milton's *Lycidas*, one of the English copies is inscribed; Isaac Oliver, \* who, I suppose, was the glass-painter, and then about the age of twenty-~~two~~<sup>three</sup>, as appears from the following inscription on a painted window in Christ church Oxford, Oliver ætat. suæ 84, anno 1700, pinxit deditq. The story is St. Peter delivered out of prison, the drawing and execution good, but the colouring in some parts faint. The long life of this person, † estimable for his own merit and that of his family, served almost alone to preserve the secret of painting on glass — a secret which however has never been lost, as I shall show in a moment by a regular

\* Peck's *life of Milton*, p. 36.

† After the fire of London he was ~~employed~~<sup>employed</sup> jointly with Mr. Hooke in surveying and laying out the plan for rebuilding the city. See *Biogr. Britann.* vol. iv. p. 2654, marginal note. There is a mezzotinto of Egbert Hemskirk sold by J. Oliver at the Eagle and Child on Luddgate-hill; and another of James ad on his throne with addressers thanking him for his declaration of liberty of conscience. V. Granger's catalogue of English heads.

series of the professors: The first interruption given to it was by the reformation, which banished the art out of churches; yet it was in some measure kept up in the escutcheons of the nobility and gentry in the windows of their seats: Towards the end of Queen Elizabeth it was omitted even there, yet the practice did not entirely cease. The chapel of our Lady at Warwick was ornamented anew by Robert Dudley Earl of Leicester and his Countess, and the cypher of the glass-painter's name yet remains with the date 1574; and in some of the chapels at Oxford the art again appears dating itself in 1622 by the hand of no contemptible master. I could supply even the gap of forty-eight years by many dates on Flemish glass, but nobody ever supposed that the secret was lost so early as the reign of James I. and that it has not perished since will be evident from the following series reaching to the present hour.

The portraits in the windows of the library at All-Souls, Oxford.

In the chapel at Queen's-college twelve windows, dated 1518.

PC a cypher on the painted glass in the chapel at Warwick, 1574.



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The windows at Wadham-college; the drawing pretty good, and the colours fine, by Bernard Van Linge, 1622.

In the chapel at Lincoln's-inn, a window with the name of Bernard, 1623. This was probably the preceding Van Linge.

In the chapel at Wroxton stories from the bible by Bernard Van Linge, 1632.

In Christ-church, Oxford, by Abraham Van Linge, 1640.

In the church of St. Leonard Shoreditch, 16 windows by Baptista Sutton, 1634.

The East window in the chapel at University-college. Hen. Giles \* pinxit, 1687. There are eight or ten more dated 1640.

—at Christ-church, Isaac Oliver, aged 84, 700.

Window in Merton-chapel, William Price, † 1700.

Windows at Queen's, New-college and Maudlin, by William Price the son, now

\* In Mr. Thoresby's museum was "the picture of Mr. Henry Gyles (called there) the famous glass painter at York, wrote in mezzotinto by the celebrated Mr. Francis Place, when that art was known to few others. Bought with other curiosities of Mr. Gyles's executors." See Thoresby's Ducatus Eboracensis, page 492.

† He died in 1722.

living,

living,\* whose colours are fine, whose drawing good, and whose taste in ornaments and mosaic is far superior to any of his predecessors, is equal to the antique, to the good Italian masters, and only surpassed by his own singular modesty †.

EDWARD

He died a bachelor at his house in Great Kirby Street Hatton-garden, July 16, 1765.

It may not be unwelcome to the curious reader to  
 see an account of the *Art*, of taste for painted  
 glass in England. Price, as I have said, was the only  
 painter in that style for many years in England. Afterwards, one Rowell, a plumber at Reading, did some  
 things, particularly for the late Henry Earl of Pembroke, but Rowell's colours soon vanished. At last  
 he found out a very durable and beautiful red, but he  
 died in a year or two and the secret with him. A man  
 at Birmingham began the same art in 1756, or 57,  
 and fitted up a window for Lord Lyttelton in the  
 church of Hagley, but soon broke. A little after him  
 one Peckitt at York, began the same business, and has  
 made good proficiency. A few lovers of the art collected  
 some dispersed panes from ancient buildings,  
 particularly the late Lord Cobham, who erected a gothic  
 temple at Stowe, and filled it with arms of the old  
 Nobility, &c. About the year 1753, one Ascianti an  
 Italian, who had married a Flemish woman, brought a  
 parcel of painted glass from Flanders, and sold it for  
 a very few guineas to the Hon. Mr. Bateman of Old  
 Windsor. Upon that I sent Ascianti again to Flanders,  
 who

## EDWARD NORGATE,

though of a very inferior walk in the profession, deserves to be remembered for his uncommon excellence in his way. He was son of Dr. Robert Norgate, master of Bennet-college, Cambridge, where Edward was born. He was brought up by Nicholas Felton Bishop of Ely who married his mother, and who observing his inclination to limning and heraldry, permitted him to indulge his genius. As he had good judgment in pictures, he was sent into Italy by the great collector, Thomas Earl of Arundel, to make purchases for him, but return-

who brought me 450 pieces, for which, including the expence of his journey, I paid him thirty-six guineas. His wife made more journeys for the same purpose, and sold her cargoes to one Palmer, a glazier in St. Martin's-lane, who immediately raised the price to one, two, five guineas for a single piece, and fitted up picture windows with them, and with mosaics of plain glass of different colours. In 1761, Paterson an auctioneer at Essex-house in the Strand, exhibited the first auctions of painted glass, imported in like manner from Flanders. All this manufacture consisted in rounds of scripture stories, stained in black and yellow, or in small figures black and white, birds and flowers in colours, and heraldic coats of arms.

ing

ing by Marfeilles and by some accident being disappointed of the remittances he expected, and totally unknown there, he was observed by a French gentleman to walk many hours every day on the cours in a disconsolate manner. The gentleman inquiring into his circumstances, told him, that perceiving he was able to walk at least twenty miles a day, if he would set out on his journey homewards, he would furnish him handsomely for a footman, by which assistance Norgate arrived in his own country. \* Among the accounts of the Lord Harrington quoted above, is the following entry;

Paid to Edward Norgate by warrant from the council April 24, 1613, for his paynes taken to write and lymne in gold and colours certain letters written from his majesty to the King of Persia, the sum of ten pounds.

These letters were undoubtedly in answer to those brought by that singular adventurer Sir Antony Shirley, ambassador from the Sophy to his own sovereign.

The warrant for restoring the use of the

old English march, which I have set forth in the Catalogue of Noble Authors, was illuminated by this person; but the best evidence of his abilities is a curious patent lately discovered. The present Earl of Stirling received from a relation an old box of neglected writings, among which he found the original commission of Charles I. appointing his Lordship's predecessor Alexander Earl of Stirling commander in chief of Nova-Scotia with the confirmation of the grant of that province made by James I. In the initial letter are the portraits of the King sitting on the throne delivering the patent to the Earl, and round the border representations in miniature of the customs, huntings, fishings and productions of the country, all in the highest preservation, and so admirably executed, that it was believed of the pencil of Vandyck. But as I know no instance of that master having painted in this manner, I cannot doubt but it was the work of Norgate, allowed the best illuminator of that age, and generally employed, says Fuller, to make the initial letters in the patents of Peers and commissions of Embassadors. Fuller concludes his account of him in these words; "He was an excellent

cellent herald by the title of ———, \* and which was the crown of all; a right honest man. Exemplary his patience in his sickness (whereof I was an eye witness) though a complication of diseases, stone, ulcer in the bladder, &c. seized on him." He died at the Herald's office Dec. 23, 1650.

### S O L O M O N D E C A U S,

Gascon, was Prince Henry's drawing-master. All † we know of him is that in 1612, the year of the Prince's death, he published a book, intitled, *La Perspective ou Raison des omores et miroirs*, with several engraved plates, folio. § It is addressed from Richmond palace to Prince Henry,

\* It is extraordinary that Fuller who was acquainted with him, did not know the title of his office. It appears by the warrant for the march that Norgate was Windsor-herald. He was also clerk of the signet. V. Masters's History of Corpus Christi Coll. Camb. p. 118. •

† I have learnt that the front of Wilton by Inigo Jones was conducted by this De Caus.

§ From prints in that book I should think that he was brother of Isaac de Caus, and assisted him in building the porticos and loggias of Gorhambury, and at least, part of Camden-house near Kensington.

v. Brit. Topogr. vol. ii. 375.

after he had been, as he tells his Highness, two or three years in his service; and another tract in folio on mechanic powers, 1682.

This young Prince was a great lover of the arts, and laid the foundation of the collection, which his brother completed. The medals were purchased by him, and Vanderdort, in his catalogue, mentions several statues and pictures which King Charles inherited from Prince Henry. In the appendix to Birch's life of this Prince are several letters from Sir Edward Conway, in one of which he mentions having bought a picture of the Four Evangelists, whom he calls affectedly, *the most faithfull, glorious and excellent secretaries that ever were to the infinite incomprehensible Prince*; desiring Mr. Adam Newton, *secretary to the most hopesfull, powerfull and glorious earthly Prince*, to present it to his Royal Highness; and in others is much talk of a negotiation in which he was employed by the same Prince to engage an eminent painter of Delft to come to England. This was *Mireveldt*, who had many solicitations afterwards from King Charles on the same head; but none succeeded.

The printed letters are from the Harleian MSS. and describe Mireveldt as very fantastic and capricious. Mr. West has two others, one from Mireveldt to Sir Edward Conway, the other from Sir Edward, in which appears the cause of Mireveldt's uncertainty; he was afraid of being stayed in England by authority, and stipulated that he should have liberty to return in three months. — In 1625 he had again engaged to come, but was prevented by the breaking out of the plague. Mireveldt is said to have painted five thousand portraits; there are some in England of his hand, as Henry Earl of Southampton at Woburn; Sir Ralph Winwood; a fine whole length at Kimbolton of Robert Rich Earl of Warwick, and a print of Robert Earl of Lindsey by Vorst 1631, was engraved from a picture of Mireveldt, but these portraits must have been painted when those persons followed the wars and their business abroad.

It was in the reign of King James that the \* manufacture of tapestry was set up at  
C 2 • Mortlack

\* The art of weaving tapestry was brought into England by William Sheldon, Esq; about the end of the reign



Mortlack in Surrey. Aubrey in his history of that county dates it's institution in the subsequent reign; but Loyd † is not only positive for the former aera, but affirms that at the motion of King James himself, who gave two thousand pounds towards the undertaking, Sir Francis Crane erected the house at Mortlack for the execution of the design; and this is confirmed by authentic evidence: In Rymer's Foedera ‡ is an acknowledgment from King Charles in the very first year of his reign that he owes 6000 l. to Sir Francis Crane for tapestry;

Francisco Crane militi A. D. 1625.

For three suits of gold tapestry for our use we stand indebted to Sir Francis Crane for 6000 l. Granted to him an annuity of 1000 l. To Sir Francis Crane also allowed more 2000 l. yearly for the better maintenance of the said worke of tapestries for ten years to come.

It is plain by this deed that the manufacture of Henry VIII. See Dugdale's Warwickshire in Henimate Sheldon; p. 584. At Mr. Sheldon's are four maps of Oxford, Worcester, Warwick, and Gloucester, shires, executed in tapestry on a large scale.

† State Worthies, p. 953.

‡ Vol. xviii. p. 66.

facture

facture was then arrived at great perfection. Another suit of hangings, executed at the same place, and representing the five senses, was in the palace at Oatlands: They were sold in 1649 for 270*l.* At Hampton-court are some of the cartoons.

The beautiful hangings at Lord Orford's at Houghton, containing whole lengths of King James, King Charles, their Queens, and the King of Denmark, with heads of the royal children in the borders, were in all probability the production of the same manufacture.

Williams, Archbishop of York and Lord Keeper, paid Sir Francis Crane 2500*l.* for the four seasons.

At Knowle is a piece of the same tapestry, wrought in silk, containing the portraits of Vandyck and Sir Francis himself. Mrs. Markham, whose maiden name was Crane, and a descendent of Sir Francis, has a half length portrait in tapestry of her ancestor, with the collar of St. George over his shoulders. She has also a picture in the same manufacture of St. George and the dragon. She is a Roman Catholic Lady and lives in Lincolnshire. At Lord Ilchester's at Redlinch in Somersetshire is a

suit of hangings of this manufacture, representing the twelve months in compartments. I have seen several more sets of the same design; the habits are of the court of Francis 1st. and one of the months represents a Gentleman and Lady riding together to hawk.

Of this person I find no farther record with relation to the arts, but that he made a present to the King of a sea-piece painted by Perfellis; and was dead when Vanderdort drew up the catalogue. \* The manufacture will be mentioned again in the article of Francesco Cleyne.

Sculpture was carried to no great height in the reign of James: What statuaries there

\* King Charles's catalogue page 13. He went to Paris to be cut for the stone in the bladder in 1635, and probably died there. He was at that time engaged in a suit in the star-chamber with Sir Robert Osborne, an old servant of King James, who had mortgaged to Crane for 7500*l.* the Royal manor of Grafton of which he was only tenant. See Strafford's papers, vol. i. p. 261. 336. 524. He was sometime chancellor of the garter, and founded five additional Alms-knights, by his will dated in 1635. See Aubrey's history of Surrey, vol. iii. p. 206. In Rymer is a patent granting to him and Frances Duchefs of Richmond and Lenox the monopoly of farthings for seventeen years. Vol. x. iii. p. 143.

were, found employment chiefly on monuments, which, as far as I have seen, were generally in a bad taste. What little Virtue could discover of the artists I shall set down.

## MAXIMILIAN COLTE

lived in St. Bartholomew's close : In the church is a monument for his daughter Abigail, who died at the age of 16, March 29, 1629 : And in the register of the parish is mentioned the interment of his wife Susan, who died in 1645. He had two sons Alexander and John ; the latter was a stone-cutter, and was buried in the same parish with his wife and children. Maximilian, the father, was of some eminence, and was in the service of the crown, as appears by an office-book of the board of works ;

Maximilian Colte, master sculptor at 8 l. a year, 1633.

## EPIPHANIUS ERESHAM

was another sculptor of that time : In the translation of Owen's epigrams by John Penkethman printed in 1624, the translator says, " give me leave to insert his (Owen's)

epitaph, which is engraved in a plate of brass, and fixed under his monumental image, formed and erected by that most exquisite artist, Mr. Epiphanius Evesham, in the cathedral of St. Paul."

## NICHOLAS STONE

was the statuary most in vogue. He was born at Woodbury near Exeter, in 1586, and coming to London, lived for some time with one Isaac James. He then went to Holland, where he worked for Peter de Keyser, whose daughter he married; and returning to England was employed in making monuments for persons of the first distinction. In 1616 he was sent to Edinburgh to work in the King's chapel there. In 1619 he was engaged on the building of the banquetting-house; and in the beginning of the reign of King Charles he received his patent as master mason, recorded in Rymer's *Foedera* \* of which this is the substance; "Know ye that we do give and graunt unto our trusty and well-beloved servant Nicholas Stone the office and place of our master mason and architect for all our build-

ings and reparations belonging to our castle of Windfor during the term of his natural life; and further, for the executing the said office, we do give him the wages and fee of twelve pence by the day in as ample and as large a manner as † William Suthis or any other person heretofore did enjoy. A. D. 1626, April 20."

The history of his works is fully recorded by himself. Vertue met with his pocket-book, in which he kept an account of the statues and tombs he executed, of the persons for whom done, and of the payments he received: A copy of this ‡ pocket-book Vertue obtained, from which I shall extract the most remarkable and curious articles.

"In June 1614, I bargained with Sir Walter Butler for to make a tomb for the Earl of Ormond, and to set it up in Ireland; for the which I had well paid me

† William Suthis, master mason of Windfor-castle, citizen and gold-smith of London, is buried at Lambeth, where a tomb was erected for him by his wife. He died October 5, 1625. See the epitaph in Aubrey's history of Surrey, vol. v. p. 248.

‡ Mr. Hawksmore had the original. Another copy was in the possession of captain Wind, an architect who will be mentioned hereafter.

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100*l.* in hand, and 300*l.* when the work was set up at Kilkenny in Ireland."

" 1615. Agreed with Mr. Griffin for to make a tomb for my \* Lord of Northampton and to sett it in Dover-castle, for the which I had 500*l.* well payed. I made master Isaac James a partner with me in courtesy, because he was my master three years, that was, two years of my prentice, and one year journeyman."

" In May 1615, I did set up a tomb for Sir Thomas Bodely in Oxford, for which Mr. Hackwell of Lincoln's-inn payed me 200*l.* good money."

" In November 1615 Mr. *Jansen* in Southwark and I did sett up a tomb for Mr. Sutton at Charter-house, for the which we had 400*l.* well payed, but the little monument of Mr. Lawes was included, the which I made, and all the carven work of Mr. Sutton's tomb."

" July 1616 was I sent into Scotland, where I undertook to do work in the King's chapple and for the King's closett, and the organ, so much as came to 450*l.* of wainscot-work, the which I performed and had my money well payed, and 50*l.* was given

\* Henry Howard Earl of Northampton. See Catalogue of Royal and Noble Authors.

to drink, whereof I had 20*l.* given me by the King's command."

"1616. A bargain made with Mr. Chambers for the use of the Right Honorable \* Luce Countess of Bedford, for one fair and stately tomb of touchstone and white marble for her father and mother and brother and sister, for the which I was to have 102*2l.* and my lady was to stand at all charges for carridge and iron and setting up."

"1619. A bargain made with Sir Charles Morison of Cashioberry in Hartfordshire for a tomb of alabaſter and touchstone onely. One pictor of white marble for his father, and his own, and his sister the Countess of † Sefex, as great as the life of alabaſter, for the which I had well payed 260*l.* and four pieces given me to drink."

\* Lucy Harrington, a great heiress, wife of Edward Earl of Bedford, whose fortune and her own she wasted. She was a great patroness of the wits of that age, and was much celebrated by them, particularly by Dr. Donne: May dedicate to her. At Woburn there is a picture of her in a fantastic habit, dancing; and another very fine one by Honthorst, which will be mentioned hereafter. She was a collector of antique medals: among Sir Thomas Roe's is a letter to her, or rather a dissertation, which infers that she was no mean Latin scholar. V. p. 583.

† Bridget Morison wife of Robert Ratcliffe Earl of Sussex.

, "1619,



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“ 1619, I was sent for to the officers of his majesty’s workes to undertake the charge of the place of master mason for the new banquetting-house at Whitehall, wherein I was employed two years, and I had payed me four shillings and ten pence the day: And in that year I made the diall at St. James’s, the King finding stone and workmanship only, and I had for it 6*l.*—13*s.*—4*d.* And I took down the fountain at Theobalds, and sett it up again, and the fountain at Non-such, and I was paid for both 48*l.*”

“ And in 1622 I made the great \* diall in the Privy-garden at Whitehall, for the which I had 46*l.*”

“ And that year 1622 I made a diall for my Lord Brook in Holbourn, for the which I had 8*l.*—10*s.*”

“ Unto Sir John Daves at Chelsey I made two statues of an old man and a woman and a diall, for the which I had 7*l.* a piece.”

“ And a tomb for Dr. Donne’s wife in St. Clement-danes, for the which I had fifteen pieces.”

“ 1620. In Suffolke I made a tomb for Sir Edmund Bacon’s lady, and in the same church of Redgrave I made another for his sister Lady (Gawdy) and was very well payed

\* Mr. Marr drew the lines.

for them. And in the same place I made two pictors of white marbell of Sir N. Bacon and his Lady, and they were layed upon the tomb that Bernard Janfon had made there, for the which two pictors I was payed by Sir Edmund Bacon 200 l."

"I also made a monument for Mr. Spencer the poet, and set it up at Westminster, for the which the Countess of Dorset payed me 40 l."

"And another there, for Mr. Francis Holles, the youngest son of the Earl of Clare, for the which the sayd Earl payed for it 50 l. [As this figure is of most antique simplicity and beauty, the design was certainly given by the Earl to Stone, who when left to himself had no idea of grace, as appears by the tomb of the Lytteltons at Oxford.]".

"My Lord of Clare also agreed with me for a monument for his brother Sir George Holles, the which I made and sett up in the chappell at Westminster where Sir Francis Vere lyeth buried, for the which I was payed from the hands of the said Earl of Clare 100 l."

"And in the same church I made an inscription for Sir Richard Cox for the which I had 30 l."

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“ And another fast by for Monsieur *Casabon*, the Lord Bishop of Durham payed for it 60*l.*

“ And about this time (1625) I made for the Old Exchange in London four statues, the one Edward 5, Richard 3, and Henry 7, for these three I had 25*l.*\* a piece, and one for Queen Elizabeth, which was taken down and sett up again where now it standeth at Guildhall gate, for the which I had 30*l.*”

“ And in 1629 I made a tomb for my lady Paston of Norfolk, and set it up at Paston, and was very extraordinarily entertained there, and payed for it 340*l.*”

“ In 1631, I made a tomb for the Right Hon. Lady the Countess of Buckingham, and set it up in Westminster-abbey, and was payed for it 560*l.*”

“ In 1631, I made a \* tomb for Dr. Donne, and sett it up in St Paul's London, for the which I was payed by Dr. Mountford the sum of 120*l.* I took 60*l.* in plate, in part of payment.”

“ In 1634, I made a chimney-piece for

\* This monument of Dr. Donne is remarkable for its singularity: a print of it is prefixed to the first edition of his Sermons. Another plate is in Dugdale's St. Paul's.

Sir

Sir John Holland, and sett it up at Godnon [Quidnam] in Norfolke, for the which I had 100*l*."

"And 1632 I made a chemny-peece for Mr. Paston, sett up at Oxnett in Norfolke, and for the which I had 80*l*. and one statue of Venus and Cupid, and had 30*l*. for it; and one statue of Jupiter 25*l*. and the three-headed dog Cerberus with a pedestall 14*l*. and Seres, and Hercules, and Mercury 50*l*. \* and a tomb for my lady Catherine his dear wife 200*l*. and a little chemny-peece in a banquetting-house 30*l*. and one *Rance* marbel tabel with a foot 15*l*. and divers other things sent down to him from time to time, as paintings, arms, &c. and in May 1641 sent to him three statues, the one Appollo, Diana, and Juno, agreed for 25*l*. a piece, with pedestals."

"In 1635 I made a tomb for the two sonns of Sir Thomas Littleton, and sett it up in Malden-college in Oxford, where the boys were drowned, for the which work I had 30*l*."

"In 1649 I made a tomb for my Lord Castleton Vycount Dorchester, and sett in up at Westminster-abbey, for the which I had 200*l*."

\* These three statues, on the extinction of the house of Paston, were sold to the Earl of Buckingham, and are now at his seat at Blickling in Norfolk.

and

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and an old monument that stood in the same place before sett up for his<sup>e</sup> Lady<sup>e</sup> some eight years before.\*

The

\* As persons of curiosity may be glad to know the workman and the expence of the tombs of their ancestors, I shall here briefly recapitulate the rest. For Lady Bennet's at York, 35*l.* Sir Roger Wilbraham's at Hadley by Barnet, 80*l.* Sir Thomas Hayes in Aldermanbury, 100*l.* Sir Robert Drury at Halseed by Bury, 140*l.* Alderman Anguish at Norwich, 20*l.* Sir Thomas Ewer at Lynn, 25*l.* Lady Cary † mother of Lord Danvers, at Stow Northamptonshire, 220*l.* Mr. Moleworth at Croyland, 23*l.* Mrs. Palmer at Enfield, 16*l.* Sir Thomas Cornwallis, groom-porter, at Portchester, 18*l.* Mr. Cornwallis of Suffolk, 16*l.* Sir Thomas Monson's father and mother, set up two miles beyond Lincoln. For Sir Edmund Paston, 100*l.* Sir Charles Morison and his Lady in the chancel at Watford, 400*l.* Sir George Copen at St. Martin's, 40*l.* Dr. Barker in New-college Oxford, 50*l.* Lord Knevet at Stanwell Middlesex, 215*l.* Sir Adam Niton (Newton) at Charlton by Greenwich, 180*l.* Sir Humphrey Lee at Aston-Bromwell, 66*l.* Sir Thomas Palmer at Wingham, Kent, 100*l.* Sir Thomas Meary at Walthamstow, 50*l.* Sir William Stonchouse, † Radley, Oxfordshire, 120*l.* Sir Richard † Verney at Compton Verney, 90*l.* Mr. Cook and his wife at Brampton, Suf-

† Elizabeth Nevil, daughter of John Lord Latimer, by Lady Lucy Somerset, daughter of Henry Earl of Worcester. Lady Elizabeth was first married to Sir John Danvers of Dauntsey, and then to Sir Edmund Carey son of Henry Lord Hunsdon. She died in 1630, aged 84. The tomb, I am assured, is admirably performed.

folk,

The whole receipts as they were cast up by Stone's kinsman Charles Stoakes amounted to 10889 £.

Besides these works Stone in 1629 undertook to build for the Earl of Holland at Kensington two piers of good Portland stone to hang a pair of great wooden gates; the estimate of the piers (which were designed by Inigo Jones, and are still standing at Holland-house, tho' removed to greater distance from each other) was 120*l*.

He built the great gate of St. Mary's church, and the stone gates for the physic-garden at Oxford, designed too by Inigo, for the Earl of Danby, by whom (as by some other persons) he was employed even as an architect. The Earl ordered Stone to design a house for him at Cornbury, and to direct the workmen, for which he was paid 1000 l. In 1638 he built Tarthall near Buckingham-house for the Countess of

falk, 130*l.* Sir Julius Caesar in St. Helen's London, 110*l.* Lord and Lady ~~Sir~~ <sup>Sir</sup> ~~Strom~~ at Althorp, 600*l.* This was in 1638. Lord Chief Justice Coke at Tittleshall, 400*l.* Sir Thomas Puckering at Warwick, 200*l.* Judge Hatton at St. Dunstan's by Temple-bar, 40*l.* Sir J. Worsnham at Stanmore, 200*l.* and a porch to the new church there, 30*l.* Besides others for very obscure persons, and without specification of place.

Arundel, and had paid to him at different times to pay workmen 634*l.* He built the front of St. Mary's at Oxford, and executed many works at Windsor for King Charles, particularly three cartouches to support the balcony, the star and garter. The figure of the Nile on the stairs at Somerset-house was of his work; the other statue was done by Kerne a German, who married Stone's sister. He employed several workmen, some of whose names he has preserved among his own accounts, as follow;

1629. John Hargrave made a statue of Sir Edward Cook for 15*l.* — os. — od.

1631. Humphrey Mayor finisht the statue for Dr. Donne's monument, 8*l.* — os. — od.

1638. John Hargrave made the statue to the monument of Lord Spencer, 14*l.* — os. — od. and Richard White made the statue of Lady Spencer, 15*l.* — os. — od.

1643. John Schurman, carver.

Nicholas Stone died in 1647, and was buried in St. Martin's, where <sup>in</sup> the north wall within the church is the following inscription, with a profile of his head;

“ To the lasting memory of Nicholas Stone, Esq; master mason to his majesty, in his life time esteemed for his knowledge in  
sculpture

sculpture and architecture, which his works in many parts do testify, and, though made for others, will prove monuments of his fame. He departed this life on the 24th of August 1647, aged sixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his son, lye also buried in the same grave. She died November 19th, and he on the 17th of September, 1647. H. S. posuit."

Stone had three sons, Henry, Nicholas, and John. The two eldest were sent to Italy to study; the youngest was educated at Oxford, being designed for a clergyman, but in the civil war he entered into the army on the King's side. During that period this John Stone published a book on fortification, called *Enchiridion*, with many small cuts etched by himself but without his name. The King's forces being routed, young Stone and a companion made their escape; the latter was taken and hanged before his father's door in Smithfield, but Stone hid himself in his father's house in Long-acre for above a twelve-month, without the knowledge, says Vertue, of his father, whence, I suppose, he had either offended the old man by quitting his studies for arms, or the

D 2

father



father was too prudent to risk the emoluments of his profession by engaging in party dissensions. John at last found means of retiring to France, where he lived some years, and, I conclude, applied himself to the arts, as we shall find him after his return engaged in his father's business. Nicholas, the second son, was of a promising genius; and while abroad modelled after the antiques so well, that his works have been mistaken for the best Italian masters. Mr. Bird the statuary had the Laocoon and Bernini's Apollo and Daphne in Terra cotta by this Nicholas Stone, and Vertue saw a book with many of his drawings of palaces, churches, and other buildings in Italy. He returned to England in 1642, and died the same year as his father.

Henry, the eldest son, who erected the monument for his father, mother, and brother, carried on, in conjunction with John, the business of a statuary, after his father's death; though Henry addicted himself chiefly to painting, and was an excellent copyist of Vandyck and the Italian masters: He is generally known by the name of *Old Stone*, I suppose to distinguish him from his brother John. Henry wrote a book, a thin folio,

folio, entitled the third part of the art of painting, taken mostly from the ancients. Vertue, who saw this book, was uncertain whether the two former parts were composed by Stone, or by some other author. The accounts of Nicholas Stone, sen. which I have quoted above, were continued by John, while he and Henry worked in partnership; among other articles are the following;

“ In the year of our Lord 1659 my brother and I made a tomb for the Lord Ashley, for which we had 60 l.

“ Formerly I made a little tomb of white marble, being an eagle with an escutcheon upon his breast, sett up at Sunning in Berkshire, for 7 l.

“ In Ano. 1656 I sett up a little tomb in the Temple church for Sir John Williams, and had for it 10 l. It was an eagle of white marble.” There are but fifteen monuments entered in this account, the prices of none of which rise above 100 l. Consequently the sons, I suppose, never attained the reputation of the father.

A head of Sir Jonas Moore with a scroll of paper in his hand was engraved by T. Cross in 1649 from a painting by Henry

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Stone,\* whose house, garden, and work-yard in Long-acre, the same that had been his father's, were rented from the crown at 10*l.* a year, as appeared when surveyed in 1650 by the commissioners, appointed to inspect the lands that had belonged to the King. Henry Stone died in 1653, and was buried near his father, where a monument was erected and this epitaph written for him by his brother John ;

“ To the memory of Henry Stone of Long-acre, painter and statuary, who having passed the greatest part of thirty-seven years in Holland, France, and Italy, achieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of August, A. D. 1653, and lyeth buried near the pulpit in this church :

His friends bewail him thus,  
 Could arts appease inexorable fate,  
 Thou hadst survived this untimely date ;  
 Or could our votes have taken place, the sun  
 Had not been set thus at it's glorious noon :  
 Thou shouldst have lived such statues to have shown  
 As Michael Angelo might have wished his own :

\* Ferdinando Boll, the painter, sent his own portrait to Henry Stone, in exchange for his. Boll's was sold to Counsellor Eades at Warwick in 1680.

• And

And still thy most unerring pencil might  
Have rais'd his admiration and delight,  
That the beholders should inquiring stand  
Whether 'twas Nature's or the Artist's hand.  
But thy too early death we now deplore,  
There was not art that thou couldst live to more,  
Nor could thy memory by age be lost,  
If not preserved by this pious cost:  
Thy name's a monument that will surpass  
The Parian marble or Corinthian brass.

John Stone to perfect his fraternal affections  
erected this monument:"

And a little lower, June 1699.

Four rare Stones are gone,  
The Father and three Sons,

In memory of whom their near kinsman,  
Charles Stoakes, repaired this monument.

John Stone, the last of the family, died soon after the Restoration; and Stoakes, the person above-mentioned, from whom Ver-tue learned all these circumstances, came into possession of many drawings, prints, painting, models, &c. particularly many portraits of the family in small by Henry Stone; and from Stoakes, the pictures fell into the hands of Mr. Cock the auctioneer.

## BERNARD JANSEN

was an architect at the same time that Nicholas Stone was the fashionable statuary. They were employed together, as appears by the foregoing memorandums, on the tomb of Mr. Sutton the founder of the Charterhouse. Of what country Jansen \* was, does not appear; by both his names † conclude a foreigner, and probably a Fleming, as he was a professed imitator of Dieterling a famous builder in the Netherlands, who wrote several books on architecture. Jansen was engaged on many great works ‡ here; he built Audley-inn, § and the greater part

\* Among the Harleian MSS. No. 8. art. 15. are articles of agreement between Paul D'ewes, Esq; and Jan. Jansen stone-cutter, for setting up a tomb in the church of Stowlangtoft. Dated June 25, 1624.

† This account Vertue received from Stoakes, the relation of Stone, mentioned in the preceding article.

‡ Audley-inn, near Walden in Essex, was an immense pile of building; the rooms large, but some of them not lofty in proportion, and a gallery of ninety-five yards, which with the chapel, and great Council Chamber, each projecting backwards from the ends of the gallery, have been demolished. The present chapel was lately fitted up. The screen accompanying the ascent of steps from the hall was designed by Sir John Vanbrugh, and has no relation to the rest of the building. That injudicious architect too advised the destruction

part of Northumberland-house, except the frontispiece, which Vertue discovered to be the work of the next artist

## GERARD. CHRISTMAS.

Before the portal of that palace was altered by the late Duke of Northumberland, there

fruition of the first court which consisted of noble corridors supported by columns of alabaster, in the room of which he built two ugly brick walls which cost 1600*l*. The marble pillars of the chapel were purchased by Lord Onslow. King William bought thence some suits of tapestry, now at Windsor, for which he paid 4500*l*. The drawing room, called the fish-room, is a noble chamber; the ceiling and a deep frieze adorned in stucco with sea-monsters and great fishes swimming. All the costly chimney-pieces have been sold: Over that in the gallery were the labours of Hercules, and in the ceiling, the loves of the Gods. Many of the friezes still extant are in very good taste. It was erected by THOMAS Howard Earl of Suffolk, Lord Treasurer in the reign of James I. and was generally supposed to be founded on Spanish gold, his Countess, who had great sway with him, being notoriously corrupt. There is a whole length of her in the hall at Gorhambury. She was mother of the memorable Frances Countess of Essex and Somerset; whose escutcheon still (1762) remains entire in the chancel of the church at Walden, one of the lightest and most beautifull parish churches I have seen.

were

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were in a frieze near the top in large capitals C. Æ. an enigma long inexplicable to antiquaries. Vertue found that at the period when the house was built, lived Chrifmas, an architect and carver of reputation, who gave the design of Aldersgate, and cut the basrelief on it of James I. on horseback, and thence concluded that those letters signified, Chrifmas aedificavit. \* Janſen probably built the howle, which was of brick, and the frontispiece, which was of stone, was finished by Chrifmas. The carvers of the great ſhip, built at Woolwich by Mr. Peter

\* In the new deſcription of London vol. v. it is ſaid, that from ſome \*\* letters on the front, when it was laſt rebuilt, it was inferred, that one Moſes Glover was the architect, which is not improbable, as that great curioſity at Sion-houſe, the ſurvey of Sion and the neighbouring villages, was performed by Moſes Glover, painter and architect. In that valuable plan are views of the royal houſes and ſeats in the neighbourhood. . \*

\*\* It is probable, that originally there was a large inſcription, containing, I ſuppoſe, the titles of the Earl of Northampton the founder, in Latin, as well as the builder's name; for in Camden's *Annalium Apparatus* of James the 1ſt. p. 45. at the end of his Letters, it is ſaid, that at the funeral of Queen Anne, a young man among the ſpectators was killed by the fall of the letter S from the top of Northampton-houſe.

Pett in 1627, were John and Mathias Christmas, \* sons of Gerard. †

## JOHN SMITHSON

was an architect in the service of the Earls of Newcastle. He built part of Welbeck in 1604, the riding-house ‡ there in 1623, and the stables in 1625; and when William Cavendish, Earl and afterwards Duke of Newcastle, proposed to repair and make great additions to Bolsover-castle, Smithson, it is said, was sent to Italy to collect designs. From them I suppose it was that the noble apartment erected by that Duke, and lately pulled down, was compleated, Smithson dying in 1648. Many of Smithson's drawings were purchased by the late Lord Byron

\* They also made a tomb at Ampton in Suffolk, for Sir H. Calthorpe. Gough's Topogr. vol. i. p. 579. In the same work is mentioned a panegyric on Mayster Gerard Christmas for bringing pagents and figures to such great perfection both in symmetry and substance, being before but unshapen monsters made only of slight wicker and paper. p. 676.

† Vertue had seen a printed copy of verses in praise of the father.

‡ As appears by his name over the gate. Mr. Pegge says his name was not John, but Huntingdon Smithson. Biblioth. Topogr. Brit. No. 32. p. 16.



from his descendents who lived at Bolliver, in the chancel of which church Smithson is buried with this inscription ;

Reader, beneath this plain stone buried lies  
Smithson's remainder of mortality ;  
Whose skill in architecture did deserve  
A fairer tomb his memory to preserve :  
But since his nobler works of piety  
To God, his justice and his charity,  
Are gone to heaven, a building to prepare  
Not made with hands, his friends contented are,  
He here shall rest in hope, 'till th' worlds shall burn,  
And intermingle ashes with his urn.

Ob. Decemb. 27, 1648.

His son, a man of some skill in architecture, was buried in the same grave.

## — — BUTLER.

a name preserved only by Peacham, in whose time Butler seems to have been still living, for speaking of Architecture and of the Lord Treasurer Salisbury, " who, he adds, as he favoureth all learning and excellency, so he is a principal patron of this art, having lately employed Mr. Butler and many excellent artists for the beautifying his — especially his chapel at Hatfield."

STEPHEN

STEPHEN HARRISON

who calls himself joyner and architect, invented the triumphal arches erected in London for the reception of James I. They were engraved by Kip on a few leaves in folio, a work I never saw but in the library at Chatsworth.

I shall conclude what I have to say on the reign of King James, with a brief account of a few of his medallists. This article is one of the most deficient in Vertue's notes; he had found but very slight materials, though equally inquisitive on this head with the rest. One must except the subject of the two Simons, of whose works as he himself published a most curious volume, I shall omit the mention of them in this catalogue, only desiring that Vertue's account of the two Simons and Hollar, and the catalogues of the collections of King Charles, King James and the Duke of Buckingham, may be regarded as parts of this his great design. By those specimens one sees how perfect he wished and laboured to make the whole.

I was in hopes of completing this article,  
by

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by having recourse to Mr. Evelyn's Discourse on Medals, but was extremely disappointed to find that in a folio volume, in which he has given the plates and inscriptions of a regular series of our medals, he takes not the least notice of the gravers. I should not have expected that a virtuoso so knowing would have contented himself with descriptions of the persons represented, he who had it in his inclination, and generally in his power, to inform posterity of almost every thing they would wish to learn. Had Mr. Evelyn never regretted his ignorance of the names of the workmen of those inimitable medals, of the Seleucidae, of the fair coins of Augustus, and of the Denarii of the other Roman Emperors? Was he satisfied with possessing the effigies of Tiberius, Claudius, Irene, without wishing to know the names of the ingenious and more harmless gravers—Why did he think posterity would not be as curious to learn who were the medallists of Charles II. James I. Mary I.? He has omitted all names of gravers except in two or three of the plates, and even there says not a word of the artist. For instance in a medal of Charles I. p. 113, under the King's bust are the letters N. R. F. I cannot

not

not discover who this N. R. was. \* Thomas Rawlins was a graver of the mint about that time; perhaps he had a brother who worked in partnership with him. I was so surprized at this omission, that I concluded Mr. Evelyn must have treated of the gravers in some other part of the work. I turned to the index, and to my greater surprize found almost every thing but what I wanted. In the single letter *N.* which contains but twenty-six articles, are the following subjects, which I believe would puzzle any man to guess how they found their way into a discourse on medals;

Nails of the cross.	Negros.
Narcotics.	Neocoros.
Nations, whence of such various dispositions.	Nightingale.
Natural and artificial curiosities.	Noah.
Navigation.	Noses.
Neapolitans, their character.	Nurses, of what importance their temper and dispositions.

In short, Mr. Evelyn, who loved to know,

\* Unless it was Norbert Rotier, who arrived in the reign of Charles II. In that case, the medal in question must have been executed after the Restoration.

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was too fond of telling the world all he knew. \* His virtue, industry, ingenuity, and learning, were remarkable; one wishes he had written with a little more judgment—or perhaps it is not my interest to wish so; it would be more prudent to shelter under his authority any part of this work that is not much to the purpose.

All this author says † of our medallists is, that we had Symons, Rawlins, Mr. Harris, Christian, &c. and then refers us to his Chalcography, ‡ where indeed he barely

\* Among other branches of science, if one can call it so, Mr. Evelyn studied Physiognomy, and found dissimulation, boldness, cruelty and ambition in every touch and stroke of Fuller's picture of Oliver Cromwell's face, which he says, was the most resembling portrait of the Protector. In Vandyck's Earl of Strafford, a steady, serious, and judicious countenance; and so in many others whose characters from knowing their history he fancied he saw in their features. How his divination would have been puzzled if he had been shown a picture of Cromwell in the contemptible appearance, which, Sir Philip Warwick says, he made at his first entry into the House of Commons. Or if my Lord Strafford had continued to oppose the court, and had never changed sides, would Mr. Evelyn have found his countenance so STEADY and JUDICIOUS?

† Page 239.

‡ Page 49.

names

names two more, Restrick and Johnson, of whom I can find no other account. The reader must therefore accept what little is scattered up and down in Vertue's MSS. I have already mentioned one or two in the preceding volume. The first graver I meet in the reign of James is

**CHARLES ANTONY,**

to whom Sir Thomas Knyvet, master of the mint in the second of that King, paid by warrant 40*l.* for gold and workmanship, for gravings an offering piece of gold, Antony having then the title of the King's graver. \* Vertue supposes this person made the medal in 1604 on the peace with Spain, a medal not mentioned by Evelyn, and that he continued in office 'till 1620. Mr. Anstis informed him of a warrant to a brother of Charles Antony, called

**THOMAS ANTONY**

curatori monetæ et sigillorum regis ad cudendum magnum sigillum pro episcopatu

\* I have a thin plate of silver larger than a crown piece, representing King James on his throne. It is very neat workmanship, and probably by this Antony.

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et comitatu palatino Dunelm. 1617. But of neither of these brothers do I find any other traces.

THOMAS BUSHELL.

was probably a medallist of the same age. In the year 1737 Mr. Coinpton produced at the Antiquarian Society, as I find ~~in~~ <sup>in</sup> their minutes, a gold medal, larger than a crown piece; on one side Lord Chancellor Bacon in his hat and robes, with this legend, Bacon Viceco. S<sup>c</sup>. AL. Anglia Cancell. On the reverse, Thomas Bushell. Deus est qui clausa recludit.

NICHOLAS BRIOT

was a native of Lorrain, and graver of the mint to the King of France, in which kingdom he was the inventor, or at least one of the first proposers of coining money by a press, instead of the former manner of hammering. As I am ignorant myself in the mechanic part of this art, and have not even the pieces quoted by Vertue, I shall tread very cautiously, and only transcribe the titles of some memorials which he had seen, and  
from

from whence I conclude a literary controversy was carried on in France on the subject of this new invention, to which, according to custom, the old practitioners seem to have objected, as, probably interfering with the abuses of which they were in prescriptive possession.

Raisons de Nicolas Briot, tailleur et graveur des monnoyes de France, pour rendre et faire toutes les monnoyes du royaume à l'advenir uniformes et semblables, &c. •

Les remontrances faites par la cour des monnoyes contre la nouvelle invention d'une presse ou machine pour fabriquer les monnoyes, proposée par Nicolas Briot. 1618. •qu<sup>o</sup>.

Examen d'un avis présenté au conseil de sa majesté 1621 pour la reformation des monnoyes par Nicolas Briot. composé par Nicolas Coquerel. This Coquerel, I find by another note, was Generalis monetarius, or Pope of the mint, into which the reformation was to be introduced. The Luther, Briot, I suppose, miscarried, as we soon afterwards find him in the service of the crown of England, where projectors were more favorably received. From these circumstances conclude he arrived in the reign of King James, though he did not make his way to



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court before the accession of King Charles, the patron of genius. Briot's first public work was a medal of that Prince exhibited in Evelyn, with the artist's name and the date 1628. To all or to almost all his coins and medals he put at least the initial letter of his name. He was employed both in England and Scotland. In 1631, as appears by Rymer's *Fœdera*, tom. xix. p. 287, a special commission was appointed for making trial of the experience, skill and industry of Nicholas Briot, in the coinage of money at the mint, dated June 13, 1631, at Westminster. This was the project he had attempted in France, by instruments, mills and presses, to make better money and with less expence to the crown than by the way of hammering. The scheme was probably approved, for in the very next year we find him coining money upon the regular establishment. There is extant a parchment roll, containing the accounts of Sir Robert Harley, Knight of the Bath, master worker of his majesty's monies of gold and silver within the tower of London, in the reign of King Charles I. from November 8, 1628, to August 1, 1636. In this account, in 1632 are payments to Briot for coining various parcels

cels of gold and silver, which are followed by this entry :

“ And delivered to his majestie in fair silver monies at Oatlands by Sir Thomas Aylesbury, viz. iij crownes, and iij half crownes of Briot's moneys, and iij crownes, and iij half crownes, and ten shillings of the money, as making.”

These comparative pieces were probably presented to the King by Sir Robert Harley, Briot's patron, to show the superior excellence of the latter's method.

Briot returned to France about 1642, having formed that excellent scholar Thomas Simon.

In a private family (the name of which he does not mention) Vertue saw a peach-stone, on which was carved the head of King Charles full faced, with a laurel, and on the reverse, St. George on horseback, with the garter round it; and on one side above the King's head, these letters NB. The tradition in that family was, that the carver having been removed from the service of the crown, and at last obtaining the place of poor knight at Windsor, cut that curiosity to show he was not superannuated nor incapable of his office as he had been represented. If the

mark **NB** signified Nicholas Briot, as is probable, either the story is fictitious, or Eric did not return to France on the breaking out of the civil war. The latter is most likely as in the Treasury, where the plate of St George's chapel is deposited, there is such another piece, though inferior in workmanship to that above-mentioned. In the Museum at Oxford are two small carvings in wood, Christ on the cross and the Nativity with the same cypher **NB** on each.

## ANECDOTES of PAINTING, &c.

### H A P. II.

CHARLES I. *His Love and Protection of the Arts, Accounts of Vanderdort and Sir Balthazar Gerbier. Dispersion of the King's Collection, and of the Earl of Arundel's.*

THE accession of this Prince was the first æra of real taste in England. As his temper was not profuse, the expence he made in collections, and the rewards he bestowed on men of true genius and merit, are proofs of his judgment. He knew how and when to bestow. Queen Elizabeth was avaricious with pomp; James I. lavish with meanness. A prince who patronizes the arts, and can distinguish abilities, enriches his country, and is at once generous and an oeconomist. Charles had virtues to make a nation happy; fortunate, if he had not thought, that he alone knew how to make them happy, and that he alone ought to have the power of making them so!

His character, as far as it relates to my subject, is thus given by Lilly; "He had many excellent parts in nature, was an ex-

cellent horseman, would shoot well at a mark, had singular skill in limning, was a good judge of pictures, a good mathematician, not unskillfull in music, well read in divinity, excellently in history and law, he spoke several languages, and writ well, good language and style." Perinchief is still more particular; "His soul, says that writer, was stored with a full knowledge of the nature of things, and easily comprehended almost all kinds of arts that either were for delight or of a public use; for he was ignorant of nothing, but of what he thought it became him to be negligent, for many parts of learning, that are for the ornament of a private person, are beneath the cares of a crowned head. He was well skilled in things of antiquity, could judge of medals whether they had the number of years they pretended unto; his libraries and cabinets were full of those things on which length of time put the value of rarities. In painting he had so excellent a fancy, that he would supply the defect of art in the workman, and suddenly draw those lines, give those airs and lights, which experience and practice had not taught the painter. He could judge of fortifications, and censure whether

whether the cannon were mounted to execution or no. He had an excellent skill in guns, knew all that belonged to their making. The exactest arts of building ships for the most necessary uses of strength or good sailing, together with all their furniture, were not unknown to him. He understood and was pleased with the making of \* clocks and watches. He comprehended the art of printing. There was not any one gentleman of all the three kingdoms that could compare with him in an universality of knowledge. He encouraged all the parts of learning, and he delighted to

\* Mr. Oughtred made a horizontal instrument for delineating dials, for him; "Elias Allen, says that celebrated mathematician, having been sworn his majesty's servant had a purpose to present his majesty with some new-year's gift, and requested me to devise some pretty instrument for him. I answered that I have heard that his majesty delighted much in the great concave dial at Whitehall; and what fitter instrument could he have, than my horizontal, which was the very same represented in flat." *Biogr. Brit.* vol. v. p. 3279. Delamain, another mathematician, made a ring dial for the king, which his majesty valued so much, that, on the morning before he was beheaded, he ordered it to be given to the Duke of York, with a book showing it's use. *Ib.* p. 3283.

talk

talk with all kind of artists, and with so great a facility did apprehend the mysteries of their professions, that he did sometimes say, "He thought he could get his living, if necessitated, by any trade he knew of, but making of hangings;" although of these he understood much, and was greatly delighted in them; for he brought some of the most curious workmen from foreign parts to make them here in England." \*

With regard to his knowledge of pictures, I find the following anecdote from a book called the original and growth of printing by Richard Atkyns, Esq; "This excellent Prince, says that author, who was not only aliquis in omnibus, but singularis in omnibus, hearing of rare heads (painted) amongst several other pictures brought me from Rome, sent Sir James Palmer to bring them to Whitehall to him, where were present divers picture-drawers and painters. He asked them all of whose hand that was? some guessed at it; others were of another opinion, but none was positive. At last said the King, This is of such a man's hand, I know it as well as if I had seen him draw it; but,

\* Life of Charles I. at the end of the Icon Basilike. edit. 1727.

said he, is there but one man's hand in this picture! None did discern whether there was or not; but most concluded there was but one hand. Said the King, "I am sure there are two hands have workt in it, for I know the hand that drew the heads, but the hand that did the rest I never saw before." Upon this a gentleman that had been at Rome about ten years before, affirmed that he saw this very picture, with the two heads unfinished at that time, and that he heard his brother (who staid there some years after him) say, that the widow of the painter that drew it wanting money, got the best master she could find to finish it and make it saleable." This story which in truth is but a blind one, especially as Mr. Atkyns does not mention even the name of the painter of his own picture, seems calculated to prove a fact, of which I have no doubt, his majesty's knowledge of hands. The gentleman who stood by and was so long before he recollected so circumstantial a history of the picture, was, I dare say, a very good courtier.

The King is said not only to have loved painting but to have practised it; it is affirmed



firmed that Rubens corrected some of his \* majesty's drawings.

It was immediately after his accession that Charles began to form his collection. The crown was already in possession of some good pictures : Henry VIII. had several. What painters had been here had added others.. Prince Henry, as I have said, had begun a separate collection both of paintings and statues. All these Charles assembled, and sent commissions into France and Italy to purchase more. Cross † was dispatched

\* De Piles, in his life of Rubens, says, that the King's mother-in-law, Mary de' Medici, designed well.

† Vincentio Carducci in his dialogo della pittura printed at Madrid in 1633, calls him Michael de la Crux ; others say it was Henry Stone jun. who was sent to Spain. When Charles was at that court, the King of Spain gave him a celebrated picture by Titian called the Venus del Pardo, see catal. p. 103 ; and the Cain and Abel by John of Bologna, which King Charles afterwards bestowed on the Duke of Buckingham, who placed it in the garden of York-house. See Peacham p. 108. • From Whitlocke p. 24, we have the following information : “ In December the Queen was brought to bed of a second daughter named Elizabeth. To congratulate her majesty's safe delivery, the Hollanders sent hither a solemn ambassy and a noble present, a large piece of ambergrease, two fair china

dispatched into Spain to copy the works of Titian there: and no doubt as soon as the royal taste was known, many were brought over and offered to sale at court. The ministers and nobility were not backward with presents of the same nature. Various are the accounts of the jewels and bawbles presented to magnificent Elizabeth. In the catalogue of King Charles's collection are recorded the names of several of the court who ingratiated themselves by offerings of pictures and curiosities. But the noblest addition was made by the King himself: He purchased at a great \* price the entire cabinet of the Duke of Mantua, then reckoned the most valuable in Europe. But several of those pictures were spoiled by

china basons almost transparent, a curious clock, and four rare pieces of Tintoret's and Titian's painting. Some supposed that they did it to ingratiate the more with our King, in regard his fleet was so powerfull at sea, and they saw him resolved to maintain his right and dominion there."

\* The lowest I have heard was 20,000 /. So R. Symondes said. At Kensington are several pieces of the Venetian and Lombard schools, in uniform frames of black and gold, the pictures themselves much damaged. These I take to have been part of the collection from Mantua.

the quicksilver on the frames, owing I suppose to carelessness in packing them up. Vanderdort, from whom alone we have this account, does not specify all that suffered, though in general he is minute even in describing their frames. The list, valuable as it is, notwithstanding all its blunders, inaccuracy, and bad English, was I believe never compleated, which might be owing to the sudden death of the composer. There are accounts in MS. of many more pictures, indubitably of that collection, not specified in the printed catalogue.

Now I have mentioned this person, Vanderdort, it will not be foreign to the purpose to give some little account of him, especially as to him we owe, \* however mangled, the only record of that Royal Museum.

\* The original copy, of which there were two or three transcripts, is preserved in the Ashmolean Museum at Oxford. Tom Hearne once thought of publishing it, but at last concluding it was German, gave it over to Mr. Vertue, better grounded, and still more patient, transcribed it for the press, but dying before the impression was finished, it was published by Mr. Bathoe, as were Vertue's catalogues of the collections of James II. the Duke of Buckingham, Queen Caroline, &c. the whole making three volumes in quarto.

Abraham Vanderdort, a Dutchman, had worked for the Emperor Rodolphus, whose service he left we do not know on what occasion. He brought away with him a bust of a woman modelled in wax as large as the life, which he had begun for that monarch, but Prince Henry was so struck with it, that though the Emperor wrote several times for it, the young Prince would neither part with the work nor the workman, telling him he would give him as good entertainment as any Emperor would—and indeed Vanderdort seems to have made no bad bargain. He parted with the bust to the Prince upon condition, that as soon as the cabinet, then building from a design of Inigo Jones, should be finished, he should be made keeper of his Royal Highness's medals with a salary of 50*l.* a year; \* a contract voided by the death of the Prince. However, upon the accession of King Charles, Vanderdort was immediately retained in his service with a salary of 40*l.* a year, and appointed keeper of the cabinet. This room was erected about the middle of Whitehall, running across from the Thames towards the banquetting-

\* See Birch's life of Prince Henry, append. p. 467, and Rymer vol. xviii. p. 100.

house, and fronting westward to the privy-garden. \* Several warrants for payments to Vanderdort as follow are extant in Rymer, and among the Conway papers ; one of the latter is singular indeed, and shows in what favour he stood with his royal master.

“ The second day of April 1625, at St. James. His majesty was pleased by my Lord Duke of Buckingham’s meanes to send for Sir Edward Villiers, warden of his majesties mint, as also for his owne servant Abraham Vanderdort, where his majesty did command in the presence of the said Lord Duke and Sir Edward Villiers that the said Abraham Vanderdort should make patterns for his majesties coynes, and also give his assistance to the engravers and his furtherance that the same may be well engraven according to their abilities. For which he desireth a warrant with an annual fee of 40*l.* a year, whereby it may appear that it was his majesties pleasure to appoint him for that service.” Conway papers. At the bottom of this paper is this entry, “ It is his majesty’s pleasure that the clerk of his majesties signett for the tyme being doe cause

a booke to be prepared fitt for his majesties signature of the office, with the annuitie or fee beforementioned to be paid out of the exchequer during his life."

The patent itself is in Rymer. \*

"A warrant under the signet to the officers of his majesty's household for the allowance of five shillings and six-pence by the day unto Abraham Vanderdoorte for his boorde wages, to begyne from Christmās last and to contynue during his life. By order of the Lord Conway and by him procured. March 24, 1625." †

"Docquett. 11°. Junii, 1628. A warrant unto Abraham Vanderdort for his lyfe of the office of keeper of his majesties cabynett roome with a pension of 40*l.* per annum, and of provider of patternes for the punches and stampes for his majesties coyne in the mynt with the allowaunce of 40*l.* per annum for the same payable quarterly out of the exchequer, the first payment to begynne at Midsummer next 1628. With further warrant to pay unto him the severall arreareage of 120*l.* 100*l.* and of 10*l.* due unto him upon privy seales for and in respect of his imploy-

\* Foedera vol. xviii. p. 73.

† Conway papers.

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ment in the said office and place which are to bee surrendered before this passe the greate seale. His majesties pleasure signyfyed by the Lord Viscount Conway, and by him procured. Subscribed by Mr. Sollicitor Generall."

" To Mr. Attorney ; Junii 17, 1628. Sir, his majestie is pleased to make use of the service of his servaunt Abraham Vanderdoort, to make patternes for his majesties coynes, and give his assistance and furtherance to the ingravvers for the well makinge of the stamps ; and for his paines therein to give him an allowance of 40 l. per ann. duringe pleasure. To which purpose you will be pleased to draw a bill for his majesties signature. \*

" Docquett. 11°. Octobr. 1628. A letter to Sir Adam Newton, Knight and Baronett, receaver generall of his majesties revenue whilest he was Prince, to pay unto Abraham Vanderdort for the keeping of his majesties cabinet room at St. James's, and other service the some of 130 l. in arreare due unto him for the said service from our Lady-day 1625, 'till Midfommer 1628; procured by Lord Viscount Conway."

\* Minute of a letter from Lord Conway.

The next is the extraordinary paper I mentioned; it shows at once how far the royal authority in that age thought it had a right to extend, and how low it condescended to extend itself.

“ Docquett. 28 November. 1628. A letter to Louysa Cole, the relict of James Cole, in favour of Abraham Vanderdort his majesties servant, recommending him to her in the way of marriage. Procured by the Lord Viscount Conway.”

What was the success of this royal interposition \* I no where find. Vanderdort, in his catalogue, † mentions presents made by him to the King, of a book of prints by Albert Durer, of a head in plaister of Charles V. and of the arm of the King of Denmark, ‡

\* How much this was the practice of that Court, we are told by an unexceptionable witness; Lord Clarendon, in his character of Waller, says, “ he had gotten a very rich wife in the city, against all the recommendation, and countenance, and authority of the Court, which was thoroughly engaged on the behalf of Mr. Crofts, and which used to be successful in that age against any opposition.” V. Life in folio, p. 24.

† Page 57. 72.

‡ In the king's collection was a portrait of the king of Denmark by Vanderdort, which proves that he dabbled too in painting.



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modelled from the life. It is certain that the poor man had great gratitude to or great awe of Charles I. The King had recommended to him to take particular care of a miniature by Gibson, the parable of the lost sheep. Vanderdort laid it up so carefully, that when the King asked him for it, he could not find it, and hanged himself in despair. \* After his death his executors found and restored it. As this piece is not mentioned in the catalogue, probably it was newly purchased. There is an admirable head of Vanderdort by Dobson at † Houghton.

The King who spared neither favours, nor money, to enrich his collection, invited ‡ Albano into England by a letter written with his own hand. It succeeded no more than a like attempt of the Duke of Buckingham

\* Sanderfon's *Graphice*, page 14.

† In the *Aedes Walpolianae* I have called this, Dobson's father, as it was then believed; but I find by various notes in Vertue's MSS. that it was bought of Richardfon the painter, and is certainly the portrait of Vanderdort.

‡ In the *Life of Romanelli* in *Catalogue Raisonné des Tableaux du Roy (de France)* it is said that Charles invited that painter hither too. Vol. i. p. 163.

to draw Carlo Maratti hither. Carlo \* had drawn for that Duke the portraits of a Prince and Princess of Brunswic, but excused himself from obeying the summons, by pleading that he had not studied long enough in Rome, and was not yet worthy of painting for the King. Simon Vouet, an admired French painter, who while very young had been sent over in 1604 to draw the portrait of some lady of great rank re-

\* Several English sat to that master at Rome, particularly the Earls of Sunderland, Exeter, and Roscommon, Sir Thomas Isham, || Mr. Charles Fox, and Mr. Edward Herbert of Packington, a great virtuoso. The portrait of Lord Sunderland is at Althorp, a whole length, in a loose drapery like an Apostle; the head and hands are well painted. The head of Mr. Herbert, who was called *the rough diamond*, was with some of his books left by his nephew to the library of the Middle-temple, where it remains. At Waldeshare in Kent a portrait of Sir Robert Furnese; and at Sherburn, ~~in~~ in Dorsetshire another, not quite half length of Robert Lord Digby, son of Kildare Lord Digby, holding a paper with a mathematical figure. At Burleigh, a portrait of the Earl of Exeter, who collected so many of Carlo's works, and a head of Charles Cavendish, a boy, with the eyes shut, said to be taken after his death, but it seems too highly coloured, and is probably sleeping.

|| It is at Lord Ilchester's at Redlinch, and is a good head: on the shoulder are scarlet ribbands.

tired hither from Paris, was invited by King Charles with promise of great rewards to return to England, but declined the offer. \* His Majesty was desirous too of having something of the hand of Bernini. Vandyck drew in one piece the full face and the three quarter face and the profile of the King, from which Bernini made a bust, that was consumed or stoien in the fire of Whitehall. † It was on seeing this picture that  
Bernini

• *Felibien.*

† It is very uncertain what became of this bust: Ver- tue from several circumstances, which I shall lay before the reader, believed it was not destroyed. Cooper the print-seller told him that he had often heard Norrice frame-maker to the court, and who saved several of the pictures, aver, that he was in the room where the bust used to stand over a corner chimney, and that it was taken away before that chamber was destroyed. Lord Cutts who commanded the troops, was impatient to blow up that part, and yet after he had ordered the drums to beat, it was half an hour before the explosion was begun, time enough to have saved the bust, if it was not stolen before. Sir John Stanley, then deputy-chamberlain, was of the latter opinion. He was at dinner in Craig-court when the fire began which was about three o'clock: He immediately went to the palace, and perceived only an inconsiderable smoke in a garret, not in the principal building. He found Sir Christopher Wren and his workmen there, and the gates all shut. Looking at Bernini's bust, he begged  
Sir

Bernini pronounced, as is well known, that there was something unfortunate in the countenance of Charles. The same artist made a bust too of Mr. Baker, who carried the picture to Rome. The Duke of Kent's father bought the latter bust at Sir Peter Lely's sale; it is now in the possession of Lord Royston, and was reckoned preferable to that of the King. The hair is in prodigious quantity and incomparably loose and free; the point-band very fine. Mr. Baker paid Bernini an hundred broad pieces for his, but for the King's Bernini received a thou-

Sir Christopher to take care of That, and the statues. The latter replied, "Take care of what you are concerned in and leave the rest to me." Sir John said it was above five hours after this before the fire reached that part. Norrice afterwards dug in the ruins of that chamber but could not discover the least fragment of marble. The crouching Venus in the same apartment was known to be stolen, being discovered after a concealment of four years and retaken by the crown. Vertue writes that the brazen bust of King Charles in the passage near Westminster-hall, was not taken from Bernini's, of which casts are extant, but of an earlier date. In the imperial library at Vienna, says Dr. Edward Brown in his travels, is a head of King Charles in white marble, but this cannot be Bernini's, as Brown wrote in 1673, and the fire of Whitehall happened in 1697.

land Roman crowns. The king was so pleased with his own, that he desired to have one of the Queen too; but that was prevented by the war. \*

Among the Strafford papers is an evidence of this Prince's affection for his pictures: In a † letter from Mr. Garrard, dated November 9, 1637, speaking of two masks that were to be exhibited that winter, he says, "A great room is now ‡ building only for this use betwixt the guard-chamber and banquetting-house of fir, only weather-boarded and slightly covered. At the marriage of the Queen of Bohemia I saw one set up there but not of that vastness that this is, which will cost too much money to be pulled down, and yet down it must when the masks are over."

In another of December 16, the same person says, "Here are two masks intended

\* In the church at Chelsea is a fine monument in a niche for the Lady Jane Cheyney; she is represented lying on her right side, and leaning on a bible. This tomb was the work of Bernini, and cost 500 l.


† Page 130, vol. ii.

‡ Journal of the House of Commons July 16, 1645. Ordered that the boarded masque-house at Whitehall, the masque-house at St. James's and the courts of guard be forthwith pulled down and sold away.

this

this winter; the King is now in practicing his, which shall be presented at Twelfth-tide, most of the young Lords about the town, who are good dancers, attend his majesty in this business. The other the Queen makes at Shrove-tide, a new house being erected in the first court at Whitehall, which cost the King 2500*l.* only of deal boards, because the King will not have his pictures in the banquetting-house hurt with lights."

The most capital purchase made by King Charles were the cartoons of Raphael, now at Hampton-court. They had remained in Flanders from the time that Leo X. sent them thither to be copied in tapestry, the money for the tapestry having never been paid. Rubens told the King of them, and where they were, and by his means they were bought.

It may be of use to collectors and virtuosi, for whose service this work is composed, to know when they meet with the ruins of this royal cabinet, or of the Earl of Arundel's. On the King's pictures was this mark C. P. or C. R. on his drawings a large star thus  on the Earl's a smaller. \*

The dials at Whitehall were erected by the order of Charles, while he was Prince. Mr. Gunter drew the lines, and wrote the description and use of them, printed in a small tract by order of King James in 1624. There were five dials; afterwards some were made of glass in a pyramidal shape by Francis Hall, and placed in the same garden. One or two of these may still be extant; Vertue saw them at Buckingham-house in St. James's park, from whence they were sold.

It looks as if Charles had had some thoughts of erecting a monument for his father. In the lodgings of the warden of New-college Oxford was a mausoleum with arms, altar-tomb, columns and inscriptions in honour of that Prince dated 1630. It is certain King Charles had no less inclination for architecture than for the other arts. The intended palace at Whitehall would have been the most truly magnificent and beautiful fabric of any of the kind in Europe. His majesty did not send to Italy and Flanders for architects, as he did for Albano and Vandyck: He had Inigo Jones. Under the direction of that genius the King erected the house at Greenwich.

Charles had in his service another man,  
both

both architect and painter, of whom, though excellent in neither branch, the reader will perhaps not dislike some account, as he was a remarkable person and is little known.

Sir Balthazar Gerbier D'ouvilly of Antwerp, was born about 1591, came young into England, and was a retainer of the Duke of Buckingham as early as 1613. In Finette's master of the ceremonies it is said, "Alonzo Contarini Embassador from Venice came to Mr. Gerbier, a gentleman serving the Duke of Buckingham." Sanderfon \* calls him a common penman, who penfild the dialogue (probably the decalogue) in the Dutch church London, his first rise of preferment." It is certain that he ingratiated himself much with the favorite and attended him into Spain, where he was even employed in the treaty of marriage, though ostensibly acting only in the character of a painter. † the Harleian MSS. is a letter from the Duchess of Buckingham to her Lord in Spain, "I pray you, if you have any idle

\* Graphice, page 15.

† He painted small figures in distemper. De Piles. While in Spain he drew the Infanta in miniature, which was sent over to King James.



time, \* fit to Gerbier for your picture that I may have it well done in little." Bishop Tanner had a MS. catalogue of the Duke's collection drawn up by Gerbier who had been employed by the Duke in several of the purchases. However there is some appearance of his having fallen into disgrace with his patron. In one of Vertue's MSS. is a passage that seems to be an extract, though the author is not quoted, in which the Duke treats Gerbier with the highest contempt. The transcript is so obscure and imperfect, that I shall give it in Vertue's own words ;

" King James I. ill and dying, the Duke of Buckingham was advised to apply a plaister to his stomach which he did with proper advice of doctors, physicians of the

\* In a letter, dated 1628, it is said, the King and Queen were entertained at supper at Gerbier, the Duke's painter's house, which could not stand him in less than 1000*l*. The Duchess of Northumberland has a large oval miniature of the Duke of Buckingham on horseback. The head is well painted ; the figure dressed in scarlet and gold, finished with great labour, and richness. The head of the horse, which is dark grey with a long white mane, is lively. Under the horse, a landscape and figures ; over the Duke's head, his motto, Fidei coticula crux ; and on the foreground, B. Gerbier, 1618.

King. But the King dying, the Duke was blamed—~~one~~ Eglesham printed a scurrilous \* libel, and flew away into Flanders—I was told by Sir Balthazar Gerbier [though his testimony be odious to any man] that Eglesham dealt with him in Flanders for a piece of money [not more than 400 guilders to defray the charges] to imprint his recantation, of which the Duke bid Gerbier join malice and knavery together, and spit their venom 'till they split, and he would pay for printing that also."

Nothing can be built upon so vague a foundation. It is certain that immediately after the accession of King Charles, Gerbier was employed in Flanders to negotiate privately a treaty with Spain, the very treaty in which Rubens was commissioned on the

The title was, "The Forerunners of Revenge, in two petitions, the one to the King, the other to the Parliament, concerning the Duke of Buckingham's King James, and the Marquis of Hamilton.

By George Eglisham, physician to King James, qu<sup>o</sup>. 1642." By the date of this piece, I suppose it was reprinted at the beginning of the war. The piece itself was transcribed by Mr. Baker of St. John's coll. Camb. from the printed copy in possession of Dr. Zachary Grey, editor of Hudibras. Vide also Loyd's State Worthies, p. 654, 655.

part of the Infanta, and for which end that great painter came to England. Among the Conway-papers I found a very curious and long letter from Gerbier himself on this occasion, which though too prolix to insert in the body of this work, I shall affix at the end, not only as pertinent to my subject from the part these painters had in so important a business, but as it is more particular than any thing I know in print on that occasion.

Gerbier kept his ground after the death of Buckingham. In 1628 he was knighted at Hampton-court, and, as he says himself in one of his books, was promised by King Charles the office of surveyor-general of the works after the death of Inigo Jones.

In 1637 he seems to have been employed in some other private transaction of state, negotiating with the Duke of Orleans, the King's brother, who was discontented with the court. The Earl of Leicester, Ambassador to Paris, writes \* to Mr. Secre

\* Sidney papers, vol. ii. p. 528. In one of his dedications mentioned hereafter, Gerbier puts this Lord in mind of his having been in a publick employment when his Lordship was at Paris: and De Piles says that the Duke of Buckingham finding him a man of good understanding, recommended him to the King, who sent him as his agent to Brussels.

Windebank Nov. 24. "I recieved a packet from Garbier to Monsieur d d" [French King's brother.]

July 13, 1641, he took the oaths of allegiance and supremacy, having a bill of naturalization. \* From that time to the death of the King I find no mention of him, though I do not doubt but a man of so supple, and intriguing a nature, so universal an undertaker, did not lie still in times of such dark and busy complection. However, whether miscarrying or neglected, † in 1648 he appears not only in the character of author, but founder of

\* Journals of the Commons.

† Vertue says he was much hated and persecuted by the antimonarchic party, being always loyal ‡ and faithful to the King and his son, which may explain and soften what is said above of *his testimony being odious to any man*. He bought goods at King Charles's sale to the value of 350*l*.

‡ Gerbier was so far from deserving that character, that his fifth lecture (with which I have lately met) read at his academy in White Friars, on military architecture, is dedicated, 1650, to Major General Skippon, and is full of ruiſome flattery, and tells him he is under the immediate protection of Providence, and that no man can really perish in a good cause! In 1665 the versatile Gerbier published a piece he called *Subsidium Peregrinentibus*, or an Assistance to a Traveller (an incoherent medley, teeming with as many blunders and incorrections as his other tract.): this he addressed to James Duke of Mornmouth.

an academy. In that year he published a thin quarto, intituled, *The interpreter of the academie for forrain languages and all noble sciences and exercises. To all fathers of families and lovers of vertue, the first part, by Sir Balthazar Gerbier Knight. Lond. French and English; with a \* print of his head in oval and this motto, Heureux qui en Dieu se confie.* It is a most trifling superficial rhapsody, and deserved the sarcasm that Butler passed on so incompetent † an attempt: In his fictitious will of Philip Earl of Pembroke that Lord is made to say, “All my other speeches of what colour soever, I give to the academy, to help Sir Balthazar’s art of well-speaking.”

In 1649 he published the ‡ first lecture

\* There is another print of him, half length, by Pontius after Vandyck, in which he is styled, *Frustrillas Prolegatus.*

† For instance, he translates *Arcadia*, *Orcadia*.

‡ So Vertue calls it; but it is probably a mistake, Mr. Masters being possessed of a tract, which is probably the same and contemporary. Exactly to Butler’s words; it is intituled, *The Art of Well-speaking*, being a lecture read gratis at Sir B. Gerbier’s academy, dedicated to the right high and supream Power of this Nation, the Parliament of England, &c. dated 6 Jan. 1649.

of Geography read at Sir Balthazar Gerbier's academy at Bednal-green; by which it seems that at least his institution was opened. This piece I have not seen, nor the next, though from Vertue's extract one learns another singular anecdote of this projector's history.

“ Sir Balthazar Gerbier's manifestation of greater profits to be done in the hot than the cold parts of America. Rotterdam 1660. Wherein is set forth that he having a commission to go there, settle, and make enquiries, he went to *Cajana* (Cayenne) with his family and settled at Surinam. A governor there from the Dutch had orders to seize upon him and all his papers and bring him back to Holland, which they did in a very violent manner, breaking into his house, killed one of his children, endangered the lives of the rest of his family, and narrowly escaped himself with his life, having a pistol charged at his breast if he resisted. They brought him to Holland: He complained, but got no redress, the states disavowing they had given any such orders. However, it was just before the restoration, and knowing the obligations he had to England, they apprehended he might give the King notice of the

advantages might be gained by a settlement there."

This perhaps was one among the many provocations, which, meeting his inclinations to France, led Charles II. into his impolitic, though otherwise not wholly unjustifiable, war with Holland, a people too apt even in their depressed state, to hazard barbarous and brutal infraction of treaties and humanity, when a glimpse of commercial interest invites it:

Gerbier probably returned to England with that Prince, for the triumphal arches erected for his reception, are said to have been designed by Sir Balthazar. \*

In France he published a book on fortification, and in 1662 at London a small discourse on magnificent buildings, dedicated to the King, in which he principally treats of solidity, convenience and ornament, and glances at some errors of Inigo Jones in the banquetting-house. Here too he mentions a large room built by himself near the water-gate † at York-stairs, thirty-five feet square, and says, that King Charles I. being in it in 1628 at some representation of

\* They were so, v. Brit. Topogr. vol. i. 683.

† The gate itself was designed by Inigo.

scenery, commended it, and expressed as much satisfaction with it as with the banquetting-house. In the piece he proposes to the Lords and Commons to level the streets, Fleet-bridge and Cheapside, and erect a sumptuous gate at Temple-bar, of which he had presented a draught to his majesty. Before this book is a different print of him with a ribband and a medal, inscribed C. R. 1653. The medal I suppose was given him when appointed, as he says he was, Master of the Ceremonies to Charles I.

His portrait in one piece with Sir Charles Cotterel and Dobion, painted by the latter, is at Northumberland-house; Gerbier has been mistaken in that picture for Inigo Jones. This piece was bought for 44*l.* at the sale of Betterton the player.

\* Gerbier's last piece is a small manual, intituled, *Counsel and Advice to all builders, &c.* London 1663. A full half of this little piece is wasted on dedications, of which there are no fewer than forty, and which he

\* Victor in his *Companion to the Play-house*, vol. i. says Gerbier wrote a play called, the *False Favourite disgraced*, and the *Reward of Loyalty*, tragi-comedy, 1657, and that it was never acted, and contains false English. By mistake he calls him Geo. instead of Balthazar.



excuses by the example of Antonio Perez. They are addressed to the Queen-mother, Duke of York, and most of the principal Nobility and Courtiers. The last is to his own disciple Captain William Wind. There is a heap of a kind of various knowledge even in these dedications, and some curious things, as well as in the book itself, particularly the prices of work and of all materials for building at that time. In one place he ridicules the heads of lions, which are creeping through the pilasters on the houses in Great Queen-street built by Webb, the scholar of Inigo Jones.

Hempsted-marshall, the seat of Lord Craven, since destroyed by fire, was the last production of Gerbier. He gave the designs for it, and died there in 1667 while it was \* building, and was buried in the chancel of that church. The house was finished under the direction of Captain Wind above-mentioned.

In the library of Secretary Pepys at Magdalen-college Cambridge, is a miscellaneous collection in French, of robes, manteaux, couronnes, armes, &c. d'Empereurs, Rois, Papes, Princes, Ducs et Comtes, anciens et modernes, blazonnées et eluminées par Balthazar Gerbier.

\* The foundation was laid in 1662.

Among the Harleian MSS. N<sup>o</sup> 3384, is one, intituled, Sir Balthazar Gerbier, his admonitions and disputes with his three daughters, retired into the English nunnery at Paris, 1646.

Since the former edition of this work I have received a present from Mr. J. Bindley, of another piece of Gerbier which I never saw elsewhere. The title is, *Les Effets pernicious de meschans Favoris & grands Ministres d'Etat es provinces Beligiques, en Lorraine, Germanie, France, Italie, Espagne & Angleterre, & defabusès d'erreurs populaires sur le subject de Jaques & Charles Stuart, Roys de la Grande Bretagne, par le Chev. B. Gerbier, à la Haye, 1653.* Small Duod. It is an ignorant servile rhapsody, containing little argument, many lies, and some curious facts, if the author is to be believed. There are two dedications, one, à tous Empereurs, Roys, Reines, Princes, Princeesses, Regentes, Etats & Magistrats; another to Charles II. The scope of the book is to lay all the faults committed by sovereigns on wicked favourites, in which class he ranks even the leaders of the Parliament which opposed Charles I. He gives a list of the favourites of James I. but excuses them all, as

he does Buckingham and Charles I. The second part is a defence of James and Charles, and such a defence as they deserved! There follow Indexes of 3d, 4th and 5th parts, and the heads of what they were to contain in defence of Charles and of the chastity of his queen against the Parliamentarians. Those probably never appeared.

He says that Lord Cottington betrayed to Spain a design of the Catholic States of Flanders to revolt in 1632 on their oppressions.—Such a witness may be believed.

He speaks of a young lady who was shut up between four walls for blabbing that Lafin, agent of Emanuel Duke of Savoy, by the advice of Count Fuentes, had incited Ravallac to murder Henry IV. He says that Eggleston desired Sir W. Chaloner to ask Gerbier to get his pardon, on condition of his confessing that some Scotch and English had set him on publishing his libel, to blacken the Prince and Buckingham: that he wrote to the Secretary of State but got no answer.

He says the Earl of Berkshire was likely to be Charles's minister on the death of James: that Larkin, who was employed at Paris to watch the sincerity of France, was drowned;

drowned ; and that Rubens was sent to assure K. James that the Infanta had power to conclude the treaty for the restitution of the Palatinate. But his most remarkable anecdote, and probably a true one, is, that Monsieur Blinville, the French Embassador, when lodged at the Bishop of Durham's, celebrated mass openly, that the odium might fall on the King ; and when the mob rose, told them, that he had been privately assured by the King and Buckingham that he might. Gerbier says, This was done by Richelieu's order ; and he adds, that he himself was sent to Paris to complain of Blinville.

The late Prince of Wales hearing of a capital picture by Vandyck in Holland, to which various names of English families were given, as Sir Balthazar Arundel, Sir Melchior Arundel, Sir Balthazar Buckingham, or Sheffield, the last of which gained most credit from a resemblance in the arms, his Royal Highness gave a commission to purchase it, and it was brought to Leicester-house. It appeared that a celebrated piece, for which Lord Burlington had bid 500*l.* at Lord Radnor's sale, and which Mr. Scawen \* bought at a

\* It was again exposed at Mr. Scawen's sale, but bought in, and has since been purchased by Sampson Gideon.

still greater price was the same with this picture, but not so large nor containing so many figures. Mr. Scawen's had always passed for a mistress and children of the Duke of Buckingham; but Vertue discovered on that of the Prince of Wales an almost effaced inscription, written by Vandyck's own hand, with these words remaining, *La famille de Balthazar—Chevalier*; and he showed the Prince that the arms on a flower-pot were the same with those on two different prints of Gerbier, and allusive to his name, viz. a chevron between three garbs or sheafs. There is a group of children on the right hand, very inferior to the rest of the composition, and certainly not by Vandyck. The little girl \* leaning on the mother's knee was originally painted by Rubens in a separate piece, formerly belonging to Richardson the painter, since that to General Skelton and Capt.

\* One of Gerbier's daughters was maid of honour to the Princess of Condé, and passed for her mistress while the Princess made her escape from Chantilly, when the Prince was imprisoned by Mazarin. V. *Mémoires de Lenet*, vol. i. p. 189. Lenet was in love with Mlle. Gerbier, p. 263.

William

William Hamilton, and now in the collection of the Lord Viscount Spenser. It is finer than the large picture—but it is time to return to King Charles.

The academy erected by Gerbier was probably imitated from one established by Charles I. in the eleventh year of his reign and called Museum Minervæ. The patent of erection is still extant in the office of the rolls. None but who could prove themselves gentlemen were to be admitted to education there, where they were to be instructed in arts and sciences, foreign languages, mathematics, painting, architecture, riding, fortification, antiquities and the science of medals. Professors were appointed, and Sir Francis Kingston, \* in whose house in Covent-garden the academy was held, was named regent. There is a small account of the design of this academy, with its rules and orders, printed in 1636. † But it fell to the ground with the rest

\* Sir Francis Kingston, who styled himself Corporis Armiger, printed in 1635 a translation into Latin verse of Chaucer's *Troilus and Cressida*.

† At the end of the little edition of Busbequius's *Epistles* printed at Oxford 1660, is the grant of a coat of arms to the regent and professors of the Museum Minervæ from Sir John Burroughs the herald, dated 1635,

rest of the King's plans and attempts—and so great was the inveteracy to him, that it seems to have become part of the religion of the time to war on the arts, because they had been countenanced at court. The parliament began to sell the pictures at York-house so early as 1645, but lest the necessity of their affairs should not be thought sufficient justification, they coloured it over with a piece of fanatic bigotry that was perfectly ridiculous; passing the following votes among others July 23. \*

Ordered, that all such pictures and statues there (York-house) as are without any superstition, shall be forthwith sold, for the benefit of Ireland and the North.

Ordered, that all such pictures there, as have the representation of the second person in trinity upon them, shall be forthwith burnt.

1635. which arms are prefixed to the rules and orders of that establishment printed 1636. Previous to it's being set on foot, a committee had been appointed in the House of Lords, consisting of the Duke of Buckingham and others, for taking into consideration the state of the public schools and method of education. What progress was made by this committee is not known, but probably the Museum Minervæ owed it's rise to it.

\* Journal of the Commons,

Ordered, that all such pictures there, as have the representation of the Virgin Mary upon them, shall be forthwith burnt.

This was a worthy contrast to Archbishop Laud, who made a star-chamber-business of a man who broke some painted glass in the cathedral at Salisbury. The cause of liberty was then, and is always, the only cause that can excuse a civil war: yet if Laud had not floated on trifles, and the presbyterians been squeamish about them, I question whether the nobler motives would have had sufficient influence to save us from arbitrary power. They are the slightest objects that make the deepest impression on the people. They seldom fight for a liberty of doing what they have a right to do, but because they are prohibited or enjoined some folly that they have or have not a mind to do. One comical instance of the humour of those times I find in Aubrey's history of Surrey; \* one Bleece was hired for half-a-crown a-day to break the painted glass windows of the church of Croydon. The man probably took care not to be too expeditious in the destruction.

\* Vol. ii. page 30.



Immediately after the death \* of the King, several votes were passed for sale of his goods, pictures, statues, &c.

Feb. 20, 1648. It was referred to the committee of the navy to raise money by sale of the crown, jewels, hangings, and other goods of the late King.

Two days after, Cromwell, who, as soon as he was possessed of the sole power, stopped any farther † disposition of the royal collec-

I cannot help inserting a short remark here, though foreign to the purpose. The very day after the execution of the King, was passed this vote, "Ordered, That the Lord Grey be desired, out of Haberdasher's-hall, to dispose of one hundred pounds for the service of the commonwealth, *as he shall think fit* : and that the committee at Haberdasher's-hall be required forthwith to pay the same to the said Lord Grey for that purpose." This order is so covertly worded, without any particular application, at the same time that the sum is so small for any public service, that joined to the circumstance of time and the known zeal of the pay-master, I cannot doubt but this was intended for the reward of the executioner. Mr. West has an authentic account of the execution, in which it is said, that Richard Brandea, the executioner, having found in the King's pocket an orange stuck with cloves, was offered 20 shillings for it ; which he refused, but sold it for ten on his way home.

† Ludlow prevented the sale of Hampton-court, for which he was much blamed by some of his friends. V. Biogr. Brit. vol. v. p. 3024.

tion, and who even in this trifling instance gave an indication of his views, reported from the council of state, that divers goods belonging to the state were in danger of being embezzled; which notification was immediately followed by this order;

That the care of the public library at St. James's and of the statues and pictures there, be committed to the council of state, to be preserved by them.

However, in the ensuing month, \* the house proceeded to vote, that the personal estate † of the late King, Queen and Prince should

\* March 23, 1648.

† Somerset-house had a narrow escape during that lust of destruction, of which an account is preserved in a very scarce tract, intituled, "An Essay on the wonders of God in the harmony of the times that preceded Christ, and how they met in him, written in French by John D'Espagne minister of the gospel [who died in 1650] and now published in English by his executor Henry Browne, London, 1662, octavo." In the preface the editor tells us, "that the author preached at the French church in Durham-house, where his sermons were followed by many of the nobility and gentry. That demolished, he says, it pleased God to touch the hearts of the nobility to procure us an order of the House of Peers to exercise our devotions at Somerset-house-chapel, which was the cause, not only of

should be inventoried, appraised and sold, except such parcels of them as should be thought fit to be reserved for the use of the state; and it was referred to the council of state to consider and direct, what parcels of the goods and personal estates aforesaid were fit to be reserved for the use of the state. Certain commissioners were at the same time appointed to inventory, secure and appraise the said goods, and others, *not members of the house*, were appointed to make sale of the said estates to the best value. The receipts were to go towards satisfying the debts and servants of the King, Queen and Prince, provided such servants had not been delinquents; the rest to be applied to public uses; the first thirty thousand pounds to be appropriated to the navy. This vote in

of driving away the Anabaptist, Quakers and other sects, that had got in there, but also hindered the pulling down of Somerset-house, there having been twice an order from the late usurped powers for selling the said house; but we prevailed so, that we still got order to exempt the chapel from being sold, which broke the design of those that had bought the said house, who thought for their improvement to have made a street from the garden thro' the ground the chapel stand on, and so up the back yard to the great street of the Strand by pulling down the said chapel."

which

which they seem to have acted honestly, not allowing their own members to be concerned in the sale, was the cause that the collection fell into a variety of low hands, and were dispersed among the painters and officers of the late King's household, where many of them remained on sale with low prices affixed. The principal pieces were rated more highly, and some of them were even sold above their valuation.

Ireton on the 2d of June 1648 reported the act for sale, and mention is made of some proposition, of Captain Myldmay concerning the pictures and statues, to be referred to the council of state. This proposal it seems had been accepted but was revoked. Probably this person might be an agent of Cromwell to prevent the dispersion. Cromwell had greater matters to attend to; the sale proceeded. Two years afterwards, viz. in October and November 1650, the journals speak of sums of money received from the sale of the King's goods, and of various applications of the money towards discharge of his debts. From that time I find no farther mention of the collection in the records.

With regard to the jewels, the parliament immediately

immediately after the King's death ordered the crown and sceptres, &c. to be locked up. The Queen had already sold several jewels abroad to raise money and buy arms. Some had been sold in foreign countries early in the King's reign, particularly what was called the inestimable collar of rubies ; \* it had belonged to Henry VIII. and appears on his pictures and on a medal of him in

\* There is a long warrant in Rymer directing the delivery of this collar, theret termed *the great collar of ballast rubies*, and many other valuable jewels, to the Duke of Buckingham and Earl of Holland, to be disposed of by them beyond the seas, according to private orders which they had received from his majesty. The whole piece is curious, and mentions the danger there might be to the keepers of those jewels to let them go out of their hands, *as they were of great value, and had long continued as it were in a continual dispend for many years together with the crowne of England.* Foedera, vol. xviii. p. 236. In Thoresby's Museum was Sir Sackville Crow's book of accounts from the year 1622 to 1628, containing the receipts and disbursements of the private purse of the Duke of Buckingham in his voyages into Spain and France ; with the charge of his embassy into the Low-countries ; with the monies received upon the pawning the King's and his Grace's jewels, &c. V. Duc. Leod. p. 523. That Museum is dispersed : but part of it being sold by auction in March 1764, I purchased the MS. in question, and shall hereafter perhaps print it with some other curious papers.

J. Evelyn.

Evelyn. His George, diamond and seals, which Charles at his execution destined to his successor, the parliament voted should not be so delivered. A pearl which he always wore in his ear, as may be seen in his portrait on horseback by Vandyck, was taken out after his death, and is in the collection of the Dukes of Portland, attested by the handwriting of his daughter the Princess of Orange, and was given to the Earl of Portland by King William. \*

\* Tavernier book iv. chap. 17. mentions having a diamond on which were engraved the arms of Charles I. The Sophy of Persia and his court were extremely surprized at the art of engraving so hard a jewel; but, says Tavernier, I did not dare to own to whom it belonged, remembering what had formerly happened to the Chevalier de Reville on the subject of that King. The story, as he had related it before, in book ii. chap. 10. was, that Reville having told the Sophy that he had commanded a company of guards in the service of Charles, and being asked why he came into Persia? replied, that it was to dissipate the chagrin he felt on his master being put to death, and that since that time he cou'd not endure to live in Christendom. The Sophy fell into a rage, and asked Reville, how it was possible, if he was captain of the King's guards, that he and all his men shou'd not have shed the last drop of their blood in defence of their Prince? Reville was thrown into prison and remained there 22 days, and escaped at last by

A catalogue of the pictures, statues, goods, tapestries and jewels, with the several prices at which they were valued and sold, was discovered some years ago in Moorfields, and fell into the hands of the late Sir John Stanley, who permitted Mr. Vicechamberlain Cook, Mr. Fairfax and Mr. Kent to take copies, from one of which Vertue obtained a transcript. The particulars are too numerous to insert here. The total of the contracts amounted to 118,080 *l.*—10 *s.*—2 *d.* Thirty-one pages at the beginning relating to the plate and jewels were wanting, and other pages here and there were missing. Large quantities were undoubtedly secreted and embezzled, and part remained unfolded by the accession of Cromwell, who lived both at Whitehall and Hampton-court. All other furniture from all the King's palaces was brought up and exposed to sale; there are specified particularly Denmark or Sommerfet-house, Greenwich, \* Whitehall, Nonthe intercession of the Sophy's eunuchs.—Had all Charles's soldiers been as loyal as the Persian Monarch thought it their duty to be, we might now have the glory of being as faithful slaves as the Africans.

\* Among the pictures from Greenwich is mentioned one piece of writing by Holbein, sold for ten pounds. I know not what this writing was.

fuch,

fuch, Oatlands, Windsor, Wimbleton-house, St. James's, Hampton-court, Richmond, Theobald's, Ludlow, Carisbrook and Kenelworth castles; Bewdley-house, Holdenby-house, Royston, Newmarket, and Woodstock nanor-house. One may easily imagine that such a collection of pictures, with the remains of jewels and plate, and the furniture of nineteen palaces ought to have amounted to a far greater sum than an hundred and eighteen thousand pounds. \*

The sale continued to August 9, 1653. The prices were fixed, but if more was offered, the highest bidder purchased; this appened in some instances, not in many. Part of the goods were sold by inch of candle. The buyers, called contractors, signed a writing for the several sums. If they disliked the bargain, they were at liberty to be discharged from the agreement by paying one fourth of the sum stipulated. Among the purchasers of statues and pic-

\* R. Symonds says, the committee of Somersetshire prized the King's goods and moveables with the pictures at 200,000 *l.* notwithstanding the Queen had fled away and himself caused to be conveyed away a quantity of jewels; and for this he cites Beauchamp, clerk to the committee.



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tures were several painters, as Decritz, Wright, Baptift, Van Leemput, Sir Balthazar Gerbier, &c. The prices of the most remarkable lots were as follows : The cartoons of Raphael, 300*l.* bought by his Highness (Cromwell.) The royal family (now in the gallery at Kensington) 150*l.* The King on horseback (in the same place) 200*l.* The triumphs of Julius Caesar by Andrea Mantegna (now at Hampton-court) 1000*l.* Twelve Caesars by Titian, 1200*l.* The *maïes* by Tintoret, (at Kensington) valued at 80*l.* sold for 100*l.* Alexander VI. and Caesar Borgia by Titian, 100*l.* Triumph of Vespasian and Titus by Julio Romano (at Paris) 150*l.* The great piece of the Nativity by Julio Romano, 500*l.* It seems the act for destroying what they called superstitious pieces was not well observed. Two pieces of tapestry of the five senses by Sir Francis Crane, 270*l.* Mention is made of two sets more ancient, of the landing of Henry VII. and the \* marriage of Prince Arthur.

\* This latter piece is extant at an abandoned house of the late Lord Aston's, now a popish seminary, at Standon near Puckeridge, Hertfordshire. The work is coarie, and the figures do not seem to have been portraits,

Arthur. From Windsor a picture of Edward III. with a green curtain before it, 4*l.* Mary, Christ, and many Angels dancing by Vandyck, valued only at 40*l.* This is the picture at Houghton, for which my father gave 800*l.* it was twice fold before for above 1000*l.* whence I conclude there was some knavery in the valuation of it. Sleeping Venus by Correggio, 1000*l.* Mary, Child and St. Jerome, by Parmegiano, 150*l.* The Venus del Pardo by Titian, ~~valued at 500*l.*~~ fold for 600*l.* Marquis del Guasto haranguing his soldiers by Titian, 250*l.* Venus dressing by the Graces, Guido (at Kensington) 200*l.* Herodias with the head of St. John by Titian, 150*l.* (with his Highness.) The little Madonna and Christ by Raphael, 800*l.* St. George by Raphael, 150*l.* Marquis of Mantua by ditto, 200*l.* Frobenius and Erasmus by Holbein, 200*l.* Our Lady, Christ and others by Old Palma, 200*l.* A man in black by Holbein, 120*l.* St. John by Leonardo Vinci, 140*l.* Duke of Bucks and his brother by Vandyck, (now at Kensington)

traits, but the habits are of the time. In one corner Henry VII. and Ferdinand are conferring amicably on a joint throne.

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valued at 30*l.* sold for 50*l.* This is one of the finest pictures of that master, A Satyr flayed by Correggio, 1000*l.* Mercury teaching Cupid to read, Venus standing by, by Correggio, 800*l.* The King's head by Bernini, 800*l.* A statue of Tiberius larger than life, 500*l.* The Gladiator in brass (now at Houghton) 300*l.* Christ washing the feet of his disciples, 300*l.*

Among the contractors appears Mr. John Leigh, who on August 1, 1649, buys goods for the use of Lieutenant-general Cromwell to the value of 109*l.*—5*s.*—0*d.* and on the 15th are sold to the Right hon. the Lady Cromwell goods to the amount of two hundred pounds more. But no sooner was Cromwell in possession of the sole power, than he not only prevented any farther sale, but even detained from the purchasers much of what they had contracted for. This appears by a \* petition, addressed, after the protector's death, to the council of state, by major Edward Bass, Emanuel de Critz, William Latham, and Henry Willet in behalf of themselves and divers others, in which they represent,

\* Copied by Vertue from a paper in possession of Mr. Martin.

“ That

“ That in the year 1651, the petitioners did buy of the contractors for the sale of the late King's goods, the several parcels there under-named, and did accordingly make satisfaction unto the Treasurer for the same. But for as much as the said goods are in Whitehall, and some part thereof in Mr. Kinnerlesley's custody in keeping, the petitioners do humbly desire their honours' order, whereby they may receive the said goods, they having been great sufferers by the late General Cromwell's detaining thereof; and the petitioners, &c.”

The goods specified are hangings, and statues in the garden at Whitehall. It is very remarkable that in this piece they style the Protector, the late General Cromwell.

Whence Charles had his statues we learn from Peacham; “ The King also, says he, ever since his coming to the crown hath amply testified a royal liking of ancient statues, By causing a whole army of old foreign Emperors, Captains and Senators all at once to land on his coasts; to come and do him homage, and attend him in his palaces of St. James's and Somerset-house. A great part of these belonged to the late Duke of Mantua; and some of the old

Greek marble bases, columns, and altars were brought from the ruins of Apollo's temple at Delos, by that noble and absolutely compleat gentleman Sir Kenelm Digby Knight." \*

Some of the most capital pictures were purchased by the King of Spain, "which arriving there while the Embassadors of Charles II. were at that court, they were desired, by an odd kind of delicacy, to withdraw, they supposing that this dismissal was owing to an account received at the same time of Cromwell's victory over the Marquis of Argyle; "but, says Lord Clarendon, † they knew afterwards that the true cause of this impatience to get rid of them, was that their minister in England, having purchased many of the King's pictures and rich furniture, had sent them to the Groyne; from whence they were expected to arrive about that time at Madrid; which they thought could not decently be brought to the palace while the ambassadors remained at the court."

After the restoration endeavours were used to reassemble the spoils. A commis-

\* Compleat Gentleman, 107.

† In his life, p. 119. fol. edit.

sion was issued out to examine Hugh Peters concerning the disposal of the pictures, jewels, &c. that had belonged to the royal family, but without effect, by the obstinacy or ignorance of Peters, who would not or could not give the desired satisfaction. \* Some of the pictures had been purchased by Gerard Reyntz, † a Dutch collector, after whose death they were bought of his widow by the states and presented to Charles II. One only picture: the King on horseback by Vandyck | was recovered by a process at law from Remée or Remigius Van Leemput a painter then in England, who had bought it at the sale.

Notwithstanding the havoc that had been made, it is plain from the catalogue of the collection of James II. that the crown still possessed a great number of valuable pictures, but the fire of Whitehall destroyed almost all that the rage of civil war had spared. Some valuable pieces indeed were carried to Lisbon from Somerset-house by the Queen Dowager, when she returned to Portugal. The then Lord Chamberlain, it is

\* See General Dict. vol. ii. p. 384.

† They are engraved in Reyntz's gallery.

said; put a stop to their embarkation, 'till mollified by the present of one of them that he admired.

The royal library escaped better: This was founded by James I. It contained the collection belonging to the crown, among which were several fine editions on vellum, sent as presents from abroad, on the restoration of learning, to Henry VII. Henry VIII. and Queen Elizabeth; the library of the Lord Lumley, purchased by James for Prince Henry, the collection of Casaubon bought of his widow, and some curious MSS. brought from Constantinople by Sir Thomas Roe. These books have been given to the British Museum by his late majesty. To this library Prince Henry had added a large number of coins, medals, cameos and intaglias, the *Dactylionheca* of Gorlaeus. Mr. Young, librarian to Charles I. \* was removed by the council of state in 1649, at which time an account of the books and coins was taken; of the latter there were 1200, of which 400 only remained at the

\* In this library, says Perinchief, was kept a collection of his, of the excellent sayings of authors, written by his own hand, and in his youth, presented to his father King James. *Life of Charles*, p. 219.

restoration.

restoration. Among the Duke of Ormond's letters is one dated April 2, 1649, where he says, "All the rarities in the King's library at St. James's are vanished." Yet it is evident many remained, for in June 1659 a vote passed "that the Lord Whitlocke be desired and authorized to take upon him the care and custody of the library at James-house, and of all the books, manuscripts and medals, that are in or belonging to the said library, that the same be safely kept and preserved, and to recover all such as have been embezzled or taken out of the same." Charles II. after his return ordered Ashmole \* to draw up an account of the medals that were left, and placed them in the closet of Henry VIII. at Whitehall, where they were lost at the fire.

What farther relates to Charles I. as protector of the arts, will be found in the subsequent pages, under the articles of the different professors whom he countenanced. If this chapter has not been thought tedious and too circumstantial, the readers who excuse it, will not perhaps be sorry if

\* Memoires of El. Ashmole prefixed to his Berkshire; p. 10. 24.



I add a little more to it on that other patron of genius, the Earl of Arundel.

\* Thomas Howard Earl of Arundel is sufficiently known in his public character

\* There is a short view of his life in Sir Edward Walker's historical discourses, and some curious particulars in Lilly's observations on the life and death of King Charles. As the book is not in every body's hands, one anecdote may be worth transcribing. The King taking the part of a priest, who pretended that his majesty had a right to a rectory which the Earl challenged as his, Arundel said to Charles, "Sir, this rectory was an appendant to a manour of mine, untill my grandfather unfortunately lost both his life and seventeen lordships more, for the love he bore to your grandmother." P. 51.

I have found another anecdote of this Earl that I have met with no where else. In the life of Aretine in *Les Vies des Hommes & des Femmes illustres d'Italie*, par une Societé de gens de lettres, Paris 1768. vol. i. p. 388, it is said, that Aretine having dedicated the 2d vol. of his letters to James I. and receiving no reward, solicited one for five years. Hearing at last that the Earl of Arundel had orders to give him 500 crowns, and not receiving them, he accused the Earl publicly of having sunk them for his own use. The Earl ordered his servants to beat Aretine, which they did severely. The corrected libeller published that the Earl had no hand in the beating him, went to him, begged the money, and received it. The Peer's resentment and the Satirist's mercenary servility are both very credible.

by that admirable portrait drawn of him by Lord Clarendon. Living much within himself, but in all the state of the ancient nobility, his chief amusement was his collection, the very ruins of which are ornaments now to several principal cabinets. He was the first who professedly began to collect in this country, and led the way to Prince Henry, King Charles, and the Duke of Buckingham., “ I cannot, says Peacham, \* but with much reverence mention the every way Right Honourable Thomas Howard Lord High Marshal of England, as great for his noble patronage of arts and ancient learning, as for his high birth and place; to whose † liberal charges and magnificence this angle of the world oweth the first sight of Greck and Roman statues, with whose

\* Compleat Gentleman, p. 107.

† In one of R. Symondes's pocket-books in the museum is a character not quite so favourable of the Earl. “ Mai, says he, amunerò persona. Era molto generoso e libero a trastieri per guadagnare fama, ed in quella cosa fondea liberamente.” There are also the following hints. “ Old Earle fece rubare pezzo di quel quadro di Veronese a Padova, but it was spoiled, says Mr. Jer. Lanier. Last Earl Thomas, molto lodato di Jer. Lanier per uom honestissimo et civile ed inten-

whose admired presence he began to honour the gardens and galleries of Arundel-house about twenty \* years ago, and hath ever since continued to transplant old Greece into England." The person chiefly employed by the Earl in these researches was Mr. Petty. It appears from Sir Thomas Roe's letters, who had a commission of the like nature from the Duke of Buckingham, † that no man was ever better qualified for such an employment than Mr. Petty; "He encounters, says Sir Thomas, ‡ all accidents with unwearied patience, eats with Greeks on their work-days, lies with fishermen on planks, is all things that may obtain his ends." Mr. Petty returning with his collection from Samos,§ narrowly

intendentissimo : per patto furono d'accordo d'andare in Italia quest' anno 1654 per comprare disegni e quadri." This Thomas must be the person who was restored to the title of Duke of Norfolk by Charles II. and died at Padua in 1678.

\* This was printed in 1634.

† "Neither am I, says the Duke, so fond of antiquity, as you rightly conjecture, to count it in a deformed or mishapen stone." P. 534.

‡ Page 495. See the particulars of several purchases made by Sir Thomas, and Mr. Petty, in various letters in that collection. They are worth reading.

escaped

escaped with his life in a great storm, but lost all his curiosities, and was imprisoned for a spy, but obtaining his liberty pursued his searches.

Many curious pieces of painting and antiquities, especially medals, the Earl bought of Henry Vanderborcht a painter of Brussels, who lived at Frankendal, and whose son Henry, Lord Arundel finding at Frankfort, sent to Mr. Petty then collecting for him in Italy, and afterwards kept in his service as long as he lived. Vanderborcht the younger was both painter and graver; he drew many of the Arundelian curiosities, and etched several things both in that and the royal collection. A book of his drawings from the former, containing 567 pieces, is preserved at Paris, and is described in the catalogue of L'orangerie, p. 199. After the death of the Earl, the younger Henry entered into the service of the Prince of Wales, afterwards Charles II. and lived in esteem in London for a considerable time, but returned to Antwerp and died there. \* There are

\* See English School, p. 467. There is a print by Hollar of Elias Allen, from a painting of Vanderborcht.

prints by Hollar of both father and son; the former done from a painting of the latter.

The Earl was not a meer selfish virtuoso; he was bountifull to men of talents, retaining some in his service, and liberal to all. \* He was one of the first who discovered the genius of Inigo Jones, † and was himself, says Lilly, ‡ the first who “brought over the new-way of building with brick in the city, greatly to the safety of the city, and preservation of the wood of this nation.” Norgate whom I have mentioned partook of his favours. On his § embassy to Vienna he found Hollar at Prague and brought him over, where the latter engraved a great number of plates from pictures, drawings and curiosities in the Arundelian collection. There is a set of small prints by Hollar, views of Albury, the Earl’s seat in Surrey.

\* The famous Oughtred was taken into Arundel-house to instruct the Earl’s son, Lord William Howard, in mathematics—but it seems was disappointed of preferment. See Biogr. Brit. vol. v. p. 3280. 3283. 3284.

† Some carved seats by Inigo Jones were purchased from Tarthall and placed in a temple at Chiswick by Lord Burlington.

‡ Observations on the life of K. Charles, p. 51.

§ An account of this embassy was drawn up and published by Crowne, who attended the Earl.

“ Lord

“ Lord Arundel thought, \* says Evelyn, that one who could not design a little, would never make an honest man.” A foolish observation enough, and which, if he had not left better proofs, would give one as little opinion of the judgment of the speaker, as it does of that of the relator. The Earl seems to have had in his service another painter, one Harrison, now only known to us by a chronologic diary, in which he records particulars relating to old Parr, whom Lord Arundel had a curiosity to see. †

At the beginning of the troubles the Earl transported himself and his collection to Antwerp, and dying not long after at Padua, he divided his personal estate between his sons Henry Lord Maltravers, and Sir William Howard Viscount Stafford. Of what came to the eldest branch, since Dukes of Norfolk, the most valuable part fell into

\* *Sculpturæ* p. 103.

† See Peck's collection of divers curious historical pieces, subjoined to his lives of Cromwell and Milton. The Earl sent Parr, who was then blind, to King Charles. The King said to him, “ You have lived longer than other men ; what have you done more than other men ? ” He replied, “ I did penance when I was an hundred years old.”

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the hands of the Duchefs who was divorced; the ftatues ſhe fold \* to the laſt Earl of Pomfret's father, which have been lately given by the Countefs Dowager to the univerſity of Oxford, which had before been enriched with thoſe curious records called the Arundelian marbles: The cameos and intaglias the Duchefs of Norfolk bequeathed to her ſecond huſband Sir John Germaine: They † are now in the poſſeſſion of his widow Lady Elizabeth Germaine. ‡ Among them is that inimitable cameo, the marriage of Cupid and Psyche, which I ſhould not ſcruple to pronounce the fineſt remain of antique ſculpture in that kind. The coins and medals came into the poſſeſſion of Thomas Earl of Wincheſea, and in 1696 were ſold by his executors to Mr. Thomas Hall. Arundel-houſe was pulled down in 1678. The remainder of the collection was

\* The Duchefs it is ſaid wanted money and ſold them for 300*l*.

† Part of this collection were the antique gems publiſhed by Apollina at Rome, 1627, and afterwards by Licetus of Genoa.

‡ Since the firſt edition of this book, Lady E. Germaine has given them to Lord Charles Spencer, on his marriage with her great niece Miſs Beauclerc, and he to his brother the Duke of Marlborough.

preſerved

preserved at Tarrhall, without the gate of St. James's-park near Buckingham-house. Those curiosities too were sold by auction in 1720, \* and the house itself has been lately demolished. At that sale Dr. Meade bought the head of Homer, † after whose death it was purchased by the present Earl of Exeter, and by him presented to the British Museum. It is believed to have been brought from Constantinople, and to have been the head of the very statue in the imperial palace described by Cedrenus. The rest of the figure was melted in the fire. The Earl of Arundel had tried to procure the obelisk, since erected in the Piazza Navona at Rome; and he offered the value of 7000*l.* in money or land to the Duke of Buckingham for a capital picture of Titian called the *Ecce homo*, in which were introduced the portraits of the Pope, Charles V. and Solyman the magnificent.

\* Mr. West has the printed catalogue (which was miserably drawn up) with the prices. That sale produced 6535*l.*

† It is engraved on a print from Vandyck of the Earl and Countess, in which the Earl, who has a globe near him, is pointing to Madagascar, where he had thoughts of making a settlement.



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The Earl has been painted by Rubens and Vandyck. The present Duke of Argyle has a fine head of him by the former. By the latter he was drawn in armour with his grandson Cardinal Howard. The Earl had designed too to have a large picture, like that at Wilton, of himself and family: Vandyck actually made the design, but by the intervention of the troubles it was executed only in small by Ph. Frutiers at Antwerp, from whence Vertue engraved a plate. The Earl and Countess are sitting under a slate; before them are their children, one holds a shield \* presented by the great Duke of Tuscany to the famous Earl of Surrey at a tournament, and two others bring the helmet and sword of James IV. taken at the victory of Floddenfield, by the Earl of Surrey's father, Thomas Duke of Norfolk. Portraits of both those noblemen are represented as hanging up near the canopy.

I will conclude this article and chapter with mentioning that Franciscus Junius † was taken by the Earl of Arundel for his li-

\* This shield is now in the possession of his Grace the Duke of Norfolk.

† See his article in the General Dictionary.

brarian, and lived in his family thirty years. The Earl had purchased part of the library of the Kings of Hungary from Pirkeymerus ; Henry Duke of Norfolk, by persuasion of Mr. Evelyn, bestowed it on the Royal Society. \*

See London, and the Environs, vol. v. p. 221.

# ANECDOTES OF PAINTING, &c.

## C H A P. III.

### *Painters in the Reign of CHARLES I.*

#### Sir PETER PAUL RUBENS.

ONE cannot write the life of Rubens without transcribing twenty authors. The most common books expatiate on a painter, whose works are so numerous and so well known. His pictures were equally adapted to please the ignorant and the connoisseurs. Familiar subjects, familiar histories, treated with great lustre and fullness of colouring, a richness of nature and propriety of draperies, recommend themselves at first sight to the eyes of the vulgar. The just boldness of his drawing, the wonderfull chiaro scuro diffused throughout his pictures, and not loaded like Rembrandt's to force out one peculiar spot of light, the variety of his carnations, the fidelity to the customs and manners of the times he was representing, and attention to every part of his compositions, without enforcing trifles too

room, and much neglecting them, all the more happy excellencies endear the works to us to the best judges: he is perhaps the single artist who attracts the suffrages of every rank. One may justly call him the *popular painter*; he wanted that majesty and grace which confine the works of the greatest masters to the fewest admirers. I shall be but brief on the circumstances of his life; he staid but little here, in which light only he belongs to this treatise.

\* His father was doctor of laws and senator of Antwerp, whith he quitted on the troubles of that country and retired with his family to Cologne, where on the feast of St. Peter and Paul his wife was delivered of Rubens in 1577. Great care was taken of his education; he learned and spoke Latin in perfection. When Antwerp was reduced by the arms of Philip, Rubens the father returned to his native country. The son was grown up, and was well made. The Countess of Lalain took him for her page, but he had too elevated a disposition to

\* This extract is chiefly made from Felibien vol. iii. p. 404. from Descamps p. 297. and Sandrart.

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throw away his talents on so dissipated a way of life. He quitted that service, and his father being dead, his mother consented to let him pursue his passion for painting. Toby Verhaest, a landscape-painter, and Adam Van Oort were his first masters; and then Otho Venius, under whom he imbibed (one of his least merits) a taste for allegory. The perplexed and silly emblems of Venius are well known. Rubens with nobler simplicity is perhaps less just in his. One may call some of his pictures *a toleration of all religions*. In one of the compartments of the Luxemburgh gallery, a cardinal introduces Mercury to Mary de' Medici, and Hymen supports her train at the sacrament of marriage, before an altar on which are the images of God the Father and Christ. \* At the age of twenty-three Rubens set out for Italy, and entered into the service of Vincent Gonzaga Duke of Mantua. One day while he was at that court, and was painting the story of Turnus and Aeneas, intending to warm his imagination by the rapture of

\* See more on this subject at the end of Mr. Spence's *Polymetis*.

poetry, he repeated with energy those lines of Virgil : \*

Ille etiam patriis agmen ciet, &c.

The Duke who over heard him and entered the chamber, was surprized to find the mind of his painter cultivated with a variety of gracefull literature. Rubens was named Envoy to Spain, and carried magnificent presents to the favorite Duke of Lerma ; exerting at that court his political and elegant talents with a dignity and propriety that raised the latter without debasing the former. He conversed little with the painters of that country except Velasquez, with whom he continued a correspondence of letters.

The fame of the young painter reached Don John of Braganza, afterwards King of Portugal, who invited him to Villa Viciosa. Rubens set out with such a train, that the Duke apprehended the expence of entertaining so pompous a visitor, and wrote to stop his journey, accompanying the excuse with a present of fifty pistoles. The painter

\* No wonder his emulation was raised at Mantua, where the works of Homer were treated by Raphael and Julio Romano,

refused

refused the present, said he had not proposed to paint, but to pass a week at Villa Viciosa, and had brought a thousand pistoles that he intended to spend there.

Returned to Mantua, the Duke sent him to Rome to copy the works of the great masters. There he studied them, not what they had studied, the ancients; Rubens was too careless of the antique as Poussin copied it too servilely. The former seemed never to have seen a statue, the latter nothing else. The reputation of Titian and Paul Veronese drew Rubens to Venice; there he was in his element, in the empire of colours. There he learned to imitate nature; at Rome he had missed the art of improving on it. If he has not the simplicity of Titian, he has far more than Paul Veronese. The buildings with which he has enriched the back grounds of his compositions, do not yield to those of the latter; his landscapes are at least equal to those of the former. Seldom as he practised it, Rubens was never greater than in landscape; the tumble of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, and dewy verdure, show a variety of genius, which are not to be found

found in the inimitable but uniform glow of Claud Lorrain.

Rubens was much worse employed at Genoa, where he drew most of their palaces, and caused them to be engraved in two volumes. How could a genius like his overlook the ruins of Rome, the designs of Raphael and Michael Angelo, and the restorers of ancient architecture at Venice, and waste his time on the very modern beauties that he found at Genoa, where their greatest art lay in crowding magnificence into a narrow and almost useless situation? where most of their palaces can only be seen from a sedan chair.

His mother's illness drew him back to Antwerp, where the Archduke Albert detained him, and where he married his first wife Elizabeth Brants. He built a palace and painted it within and without. His cabinet or rotunda was enriched with antique vases, statues, medals and pictures. The Duke of Buckingham saw and coveted it. Le Blond, whom I have mentioned in the life of Holbein, negotiated the bargain, to which Rubens consented with regret. The favorite, who was bent on the purchase,



purchase, gave, it is said, ten thousand pounds for what had not cost above a thousand.

In Flanders he executed many great works, which created him as many enemies. They affected to ascribe to the scholars whom he had formed or been forced to take to assist him, as Jordaens, Van Uden, Snyder, and Wildens, the merits of the master—but the greater the talents of the assistants, the higher the genius of the master. Do able painters work under an indifferent one? Abraham Janssens challenged Rubens to a trial of their art; Rubens replied he would engage with him, when Janssens had proved himself worthy to be his competitor. A more friendly offer was rejected by him with equal wit. A chymist tendered him a share of his laboratory and of his hopes of the philosopher's stone. Rubens carried the visionary into his painting room, and told him his offer was dated twenty years too late, "for so long it is, said he, since I found the art of making gold with my pallet and pencils."

From Antwerp he was called to Paris by Mary de' Medici, and painted the ostensible history

history of her life in the Luxembourg. \* A peculiar honour, as that Princess was an Italian. It is even said that he gave her some lessons in drawing. If the prodigious number of large pieces painted by Rubens were not testimonies of the abundance and facility of his genius, this gallery alone, completed in three years, would demonstrate it. As soon as it was finished, he returned to Antwerp, where his various talents were so conspicuous, that he was pitched upon to negotiate a treaty of peace between Spain and England. The Infanta Isabella sent him to Madrid for instructions, where he ingratiated himself so much with the Conde-Duc D'olivarez, that besides many valuable presents, he had a brevet for himself and his son of secretary of the Privy-council, and was dismissed with a secret commission to King Charles, as I have mentioned before, in which he had the honour of succeeding.

Neither Charles nor Rubens overlooked

\* It is said that she designed he should fill another gallery with the story of Henry IV. her husband, and that he had begun several of the compartments, but the troubles of that Princess prevented the execution. *Abregè de la vie des peintres.* Vol. ii. p. 141.

in the Embassador the talents of the Painter. The King engaged him to paint the cieling of the Banqueting-house. The design is the apotheosis of King James, for whom, when once deified, there seems to have been no farther thought of erecting a monument. The original sketch for the middle compartment is preserved at Houghton: It had belonged to Sir Godfrey Kneller, who often studied it, as is evident by Sir Godfrey's original sketch, at Houghton too, for the great equestrian picture of King William at Hampton-court, though in the larger piece he seems to have forgot that he ever had studied the former design. Sir Godfrey had heard that Jordaens assisted Rubens in the execution; if true, some of the compartments must have been painted in Holland and sent over hither, for I do not find that Jordaens was ever in England. Rubens received three thousand pounds for his work. The building itself cost seventeen thousand pounds. What had it been, if completed! Vandyck was to have painted the sides with the history of the order of the garter. Inigo Jones, Rubens, and Vandyck! Europe could not have shown a nobler

nobler chamber. Kent in the late reign repaired the painting on the cieling.

During his residence here Rubens painted for the King a St. George, \* four feet high and seven feet wide. His majesty was represented in the Saint, the Queen in Cleodelinde; each figure one foot and half high; at a distance a view of Richmond and the Thames. In another picture the benefits of peace and miseries of war. †

Theodore Rogiers ‡ modelled for the King a silver ewer designed by Rubens, with the judgment of Paris. There is a print from this vase by James Neffs.

This great painter was knighted at White-

\* In a letter in the Museum dated March 6, 1630, it is said, "My Lord Carlisle hath twice in one week most magnificently feasted the Spanish Embassador and Monf. Rubens also, the agent who prepared the way for his coming: who in honour of our nation hath drawn with his pencil the history of St. George, wherein (if it be possible) he hath exceeded himself; but the picture he hath sent home into Flanders to remain as a monument of his abode and employment here." This, I suppose, was a repetition of the picture he drew for the King: One of them is now in the collection of the Earl of Lincoln.

† See King Charles's catalogue p. 86.

‡ There is a head of Rogiers among the artists drawn by Vandyck.

hall

hall Feb. 21, 1630, and the King gave him an addition to his arms, on a dexter canton, gules, a lion passant, or.

A large print from his picture of the descent from the cross, engraved by Witterman in 1620, is thus dedicated, *Illustrissimo, excellentissimo et prudentissimo domino, domino Dudleio Carleton equiti, magnae Britanniae regis ad confaederatos in Belgio ordines legato, pictoriae artis egregio \* admiratori, P. P. Rubens, gratitudinis et benevolentiae ergo, nuncupat, dedicat.*

We have in England several capital works of Rubens. Villiers Duke of Buckingham had thirteen, and Sir Peter Lely five. † The Duchess of Marlborough gave any price for his pictures. ‡ They † are the first ornaments of Blenheim but have suffered

\* There is a print of Sir Dudley Carleton by W. Delft, from a painting of Mirevelt, thus inscribed, “*Illust. excell. ac prudent. domino Dn. Dudleyo Carleton equiti, magnae Britanniae regis apud confederatarum provinciarum in Belgio ordines legato, &c. pictoriae artis non solum admiratori, sed etiam insigniter perito. Scûlptor dedicat.*”

† See their catalogues by Bathoe.

‡ There are sixteen pieces by this master; the best are, his own portrait with his wife and child, the offering of the Magi, and the Roman charity.

by

by neglect. At Wilton are two; one, the Assumption of the Virgin, painted for the Earl of Arundel while Rubens was in England, and with which he was so pleased himself, that he afterwards made a large picture from it for a convent at Antwerp. The other contains four children, Christ, an Angel, St. John, and a girl representing the church. This picture which is far superior to the foregoing, and very fine, is said in the catalogue to be allowed to be the best picture in England of Rubens; an hyperbole indeed. \* At the Earl of Pomfret's at Easton was a portrait of Lodowic Duke of Richmond and Lenox. At Houghton is that masterly piece, Mary Magdalen anointing the feet of Christ; and a large cartoon of Melcager and Atalanta. There too are three pieces in three different styles, in each of which he excelled, a landscape; † and satyrs; and lions. Animals, especially

\* See Kennedy's account of Wilton p. 76. 79.

† This picture is well known by the print, a cart overturning in a rocky country by moonlight. The Earl of Harcourt has a duplicate of this picture, at his seat of Nuneham in Oxfordshire, where are scenes worthy of the bold pencil of Rubens, or to be subjects for the tranquill sunshines of Claud Lorrain. The noblest and largest landscape of Rubens is in the royal

especially of the savage kind, he painted beyond any master that ever lived. In his satyrs, though highly coloured and with characteristic countenances, he wanted poetic imagination. They do not seem a separate species, but a compound of the human and animal, in which each part is kept too distinct. His female satyrs are scarce more indelicate than his women; one would think that, like Swift, he did not intend that Yahoos should be too discriminate from human nature; though what the satyrist drew from spleen, flowed in the painter from an honest love of flesh and blood. There are besides in Lord Orford's collection the sketches for the Cardinal Infant's entry into Antwerp; the family of Rubens by his scholar Jordaens; and his second wife Helena Forman, a celebrated whole length by Vandyck.

The fine picture of St. Martin the late Prince of Wales bought of Mr. Bagnol, who brought it from Spain. It is remarkable that in this piece Rubens has borrowed the head of an old man from the cripple

collection. It exhibits an almost birds-eye view of an extensive country with such masterly clearness and intelligence, as to contain in itself alone a school for painters of landscape.

in one of the cartoons, of which I have said he gave information to King Charles, who purchased them. At Lord Spencer's at Wimbledon is a fine portrait of Cardinal Howard. At Burleigh is an Ebony Cabinet the front and sides of which are painted by Rubens; at one end are his three Wives, highly coloured.

• I do not find how long Rubens stayed in England, probably not above a year. He died of the gout in his own country in 1640. A catalogue of his works may be seen in Descamps. \*

Mr. Maurice Johnson of Spalding in Lincolnshire, a great antiquary, produced to the Society of Antiquaries some years ago a MS. containing discourses and observations on human bodies, and on the statues and paintings of the ancients and moderns, written partly in Latin, partly in Italian, and some notes in Dutch, and illustrated with several drawings, as heads, attitudes, proportions, &c. habits of Greeks and Ro-

\* See also a list of the works of Rubens in Le Comte's cabinet des singularitez d'architecture, peinture, &c. vol. i. p. 251. There are forty-six pieces painted by him in the Elector Palatine's gallery at Dusseldorp; one of them, the last judgment, is 20 feet high, and 15 wide.



mans, various instruments, utensils, armour, and head-dresses from coins and statues; and comparisons of Raphael, Michael Angelo and others. It was an octavo pocket-book, and appeared to be an exact copy of Rubens's Album, which he used in his travels; the drawings, and even hand-writing and different inks being exactly imitated. This book was brought from Bruffels by Capt. Johnson, Mr. Johnson's son, and had one leaf of the original in it, with a sketch of the head of the Farnesian Hercules. The original itself is at Paris, where they intended to publish it. An account of it is given in the catalogue raisonné de monsieur Quintin de L'orangerie, par Frederic Gerfaint, 1744. Albert Rubens, son of Sir Peter Paul, was a learned man and medallist, he published the Duc d'Arscot's medals with a commentary, and a treatise de Re vestiariâ & de lato Clavo. V. Bibliôth. choisie de Colomies, p. 96.

**ABRAHAM DIEPENBECK,** among the various scholars of Rubens, was one of the few that came to England, where he was much employed by William Cavendish Duke of Newcastle, whose managed horses  
he

he drew from the life, from whence were engraved the cuts that adorn that Peer's book of horsemanship. Several of the original pictures still remain in the hall at Welbeck. Diepenbeck drew views of the Duke's seats in Nottinghamshire and Derbyshire, and portraits of the Duke, Dukes, and his children, and gave designs for several plates prefixed to the works of both their Graces. "Diepenbeck, says De Piles, was born at Boisleduc, and in his youth was much employed in painting upon glass,\* and entering afterwards into the school of Rubens, became one of his best disciples." Several prints were made from his works, particularly those he designed for a book, called, *The Temple of the Muses*, engraved by Bloemart and Mattham in 1663, † and his portraits of Lessius and Bellarmine by Bolfovert, ‡ and of Sir Hugh Cartwright 1656 by Vofterman.

\* Sandrart says he excelled all the other painters on glass.

† Sandrart. See a farther account of Diepenbeck in the *Abregè de la vie des plus fameux peintres*, vol. ii. p. 198. At Cashiobury is the story of Dido and Æneas by him. Sir R. Walpole had another, but smaller.

‡ V. Evelyn's *Sculptura* p. 73.

## Sir ANTONY VANDYCK.

whose works are so frequent in England that the generality of our people can scarce avoid thinking him their countryman, was born at Antwerp in 1598, the only son of a merchant, and of a mother, who was admired for painting flowers in small, and for her needleworks in silk. Vandyck was first placed with Van Balen, who had studied at Rome, and painted figures both in large and small; but the fame of Rubens drew away to a nobler school the young congenial artist. The progress of the disciple speedily raised him to the glory of assisting in the works from which he learned. Fame that always supposes jealousy is felt where there are grounds for it, attributes to Rubens an envy of which his liberal nature I believe was incapable, and makes him advise Vandyck to apply himself chiefly to portraits. I shall show that jealousy, at least emulation, is rather to be ascribed to the scholar than to the master. If Rubens gave the advice in question, he gave it with reason; not maliciously. Vandyck had a peculiar genius for portraits; his draperies

peries \* are finished with a minuteness of truth not demanded in historic compositions; besides his invention was cold and tame, nor does he any where seem to have had much idea of the passions, and their expression: Portraits require none. If Rubens had been jealous of Vandyck, would he, as all their biographers agree he did, persuade him to visit Italy, whence himself had drawn his greatest lights? Addison did not advise Pope to translate Homer, but assisted Tickell in a rival translation. Vandyck after making presents to Rubens of two or three histories, and the famous portrait of the latter's wife, set out for Italy, and made his first residence at Genoa. From thence he went to Venice, which one may call the metropolis of the Flemish painters, who seem so naturally addicted to colouring, that even in Italy they see only with Flemish eyes. Vandyck imbibed so deeply the tints of Titian, that he is allowed to approach nearer to the carnations of that master even than Rubens; Sir Antony had more deli-

\* His satins of which he was fond, particularly white and blue, are remarkably finished; his back-ground's heavy, and have great sameness.

cacy than the latter, but like him never reached the grace and dignity of the antique. He seldom even arrived at beauty. His Madonnas are homely; his ladies so little flattered, that one is surprized he had so much custom. He has left us to wonder that the famous Countess of Carlisle could be thought so charming; and had not Waller been a better painter, Sacharissa would make little impression now. One excellence he had, which no portrait-painter ever attained except Sir Godfrey Kneller; the hands are often the finest part of his pictures.

He went to Rome and lived spendidly, avoiding the low conversation of his countrymen, and distinguished by the appellation of the *Pittore Cavaliere* *fco*. It was at Rome he drew that capital portrait of Cardinal Bentivoglio, who having been Nuncio in Flanders, had a partiality for their artists, and as he celebrated their history with his pen, was in return almost immortalized by one of their best pencils.

Vandyck, while at Rome, received an invitation to Palermo, and went thither. There he painted Prince Philibert of Savoy, the  
Vice-

Vice-Roy, and a paintress of some name, \* Sophonisba Anguisciola, then at the age of ninety-one. But the plague soon drove him from Sicily; he returned to Genoa, where he had gained the highest reputation, and where he has left many considerable works.

• He went back to Antwerp, and practised both history and portrait. Of the former kind were many applauded Altar-pieces; in the latter, were particularly the heads of his cotemporary artists. He drew them in Chiaro scuro on small panels, thirty-five of which are in the collection of the Countess of Cardigan at Whitchall. Admirable is the variety of attitudes and airs of heads; but in those pieces he meant to surpass as well as record. The whole collection has been thrice published; the first edition by Vanden Enden contains fourscore plates; the second by Giles Hendrix, one hundred; the last by Verdussen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himself. I

\* At the Lord Spenser's at Wimbledon is a good portrait of Sophonisba Anguisciola playing on a harpsichord, painted by herself, and an old woman attending her; on the picture is written, *Jussu Patris*. Lord Ashburnham has a small head of her in a round.

say nothing of the numbers of prints from his other works.

Hearing of the favour King Charles showed to the arts, Vandyck came to England, and lodged with his friend Geldorp, a painter, hoping to be introduced to the King; it is extraordinary he was not. He went away chagrined; but his majesty soon learning what a treasure had been within his reach, ordered Sir Kœlme Digby, who had sat to Vandyck, to invite him over. He came, and was lodged among the King's artists at Black-fryars, which Felibien, according to the dignity of ignorance which the French affect, calls *L'Hotel de Blaifore*.\* Thither the King went often by water, and viewed his performances with singular delight, frequently sitting to him himself, and bespeaking pictures of the Queen, his children and his courtiers, and conferring the honour of knighthood † on him at St. James's July 5, 1632. This was soon attended by the grant of an annuity of 200*l.* a year for

\* Vol. iii. page 445.

† The French author of the lives of the painters says he was created Knight of the Bath; a mistake. *Abregé* vol. ii. p. 170. Another mistake is his supposing that Vandyck was only to give designs for tapestries in the Banqueting-house, p. 171.

life. The patent is preserved in the rolls, and dated 1633, in which he is styled painter to his majesty. I have already mentioned the jealousy of Mytens on this occasion.

Of the various portraits by Vandyck of King Charles, the principal are, a whole length in the coronation robes at Hampton-court; \* the head ~~has~~ been engraved by Ver-tue among the Kings of England, and the whole figure by Strange. Another in armour on a dun horse at Blenheim. † A whole length in armour at Houghton. Another, a large piece at the Duke of Grafton's, in which the King (a most gracefull figure) in white satin, with his hat on, is just descended from his horse; at a distance, a view of the Isle of Wight. The ‡ King in armour on a white

\* In the same palace are whole lengths of James I. his Queen, the Queen of Bohemia, and Prince Henry, copied by Vandyck from painters of the preceding reign. Prince Henry's is in armour, in which Vandyck excelled, has an amiable countenance, and is a fine picture.

† This was in the royal collection, was sold in the civil war, and was bought by the Duke of Marlborough from Munich.

‡ This is the picture that was recovered from Rome.

horse,



horse, Monf. de St. Antoine, \* his equerry, holding his helmet. The head of the latter is fine; the King's is probably not an original. This and the following are at each end of the gallery at Kensington. The King and Queen sitting, Prince Charles, very young standing at his knee; the Duke of York, an infant, on hers. † At Turin is another whole length of the King, in a large piece of architecture. At Somerset-house, the King and Queen, half lengths, holding a crown of laurel between them. At Windsor is a beautiful half length of the Queen in white. Many portraits of her pretend to be by Vandyck, but none are so lovely as this. He two or three times drew prince Charles in armour standing. At Kensington in one piece are Prince Charles, Prince James, and the Princess Mary; lately engraved by Strange. In the same palace is one of his finest works; George Villiers, the second Duke of Buckingham, and Lord Francis his brother, when children. Nothing can exceed the nature, lustre, and delicacy of this sweet picture. At

\* He had been a chief equerry to Prince Henry, and led a mourning horse at his funeral. See Birch's life of that Prince, append. 527.

† This picture has been heightened to make it match it's opposite.

Houghton

Houghton are two young daughters of the Lord Wharton, admirable too, but rather inferior to the foregoing. In Lord Orford's collection are several principal works \* of this master. The holy family with a dance of Angels; it belonged to King Charles, is a capital picture, but has it's faults. Inigo Jones, a head; Rubens's wife in black satin; Henry Danvers Earl of Danby whole length, in the robes of the garter; and a half length of Sir Thomas Chaloner, governor of Prince Henry. Besides these my father bought of the last Duke the whole collection of the Wharton family: There were twelve whole lengths, the two girls, six half lengths, and two more by Sir Peter Lely; he paid an hundred pounds each for the whole lengths and the double picture, and fifty pounds each for the half lengths. Most of them were carried to Houghton, but some not suiting the places, were brought back, and sold for a trifle after the death of my father. Those that remain, are, King Charles, the Queen, \*very indifferent, Sir Thomas Wharton: Of the half lengths, Laud, a celebrated but not very fine picture; Sir Chris-

\* See a particular description of these pictures in the *Aedes Walpolianae*.

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topher Wandesford, Lady Wharton, Mrs. Wharton, Mrs. Wenman and the Lely's. \*

At Cornbury, the seat of the Earls of Clarendon in Oxfordshire, was a noble collection of portraits of the principal persons in the reign of King Charles, many of which were drawn by Vandyck. The collection has since been divided between the Duchess of Queensberry, Lady Hyde and Lady Mary Forbes, the heiresses of the family. Several others of his works are at the Earl of Denbigh's and at Lord Spencer's at Althorp. Among the latter, a celebrated double whole length of the first Duke of Bedford and the famous Lord Digby, afterwards Earl of Bristol. The whole figure of the

\* The rest were, Lady Wharton in white, Lady Chesterfield, etto; Countess of Worcester in blue; Lady Rich in black, very handsome, on whose death Waller wrote a poem; and Lord Wharton, both bought by Lord Hardwicke; Mrs. Smith in blue, a homely woman, but a fine picture, now mine; Lady Carlisle, bought by Mr. West †; Arthur Goodwin, father of Lady Wharton one of the best, given by my father to the late Duke of Devonshire; and two portraits of Prince Rupert, whole and half lengths; both very poor performances. Some of the whole lengths were engraved by Van Gunt.

† And at his death by M. Barret of Lee.

latter

latter is good, and both the heads fine; the body of Bedford is flat, nor is this one of his capital works. Here too is a good picture of Daedalus and Icarus; half lengths; a fine surly impatience in the young man, and his body well coloured. The Duke of Devonshire has some good pictures by him; at Chiswick is the well known \* Belisarius, though very doubtful if by the hand of Vandyck. The expressive figure of the young soldier redeems this picture from the condemnation it would deserve by the principal figure being so mean and inconsiderable. The Duke has Vandyck's travelling pocket-book in which are several sketches, particularly from Titian, and of Sophonisba Anguisciola mentioned above.

At Holkham is a large equestrian picture of a Count D'Arenberg; both the rider and horse are in his best manner; and at Earl Cowper's a large piece of John Count of Nassau and his family, lately engraved by Baron.

Mr. Skinner, with the collection of the late Mr. Thomas Walker, has a fine little

\* Lord Burlington gave 1000 *l.* for this picture at Paris, and had another of Luca Jordano into the bargain.

picture of the Lady Venetia Digby, 'wife of Sir Kenelm; though only a model for the large one at Windsor; it is exquisitely finished. She is represented as treading on Envy and Malice, and is unhurt by a serpent that twines round her arm. This gallant compliment is a little explained in the new life of Lord Clarendon, who mentions Sir Kenelm's marriage with a Lady, "though of an extraordinary beauty, of as extraordinary fame."\* Mr. Walker's collection was chiefly chosen for him by a set of virtuosi called Vandyck's or the club of St. Luke, and it is plain from the pictures they re-

\* There is an elegy and epitaph<sup>l</sup> on this Lady in Randolph's poems, page 28, in which her beauty is exceedingly commended. She was daughter and co-heiress of Sir Edward Stanley, grandson of Edward Earl of Derby, by the Lady Lucy Percy, daughter of Thomas Earl of Northumberland. Lady Venetia was found dead in her bed. Sir Kenelm erected for her a monument of black marble with her bust in copper gilt, and a lofty epitaph, in Christ-church without Newgate; but it was destroyed in the fire of London. Lodge's peerage of Ireland, vol. iv. p. 89. There are two copper busts of the Lady Venetia extant at Mr. Wright's at Gothurst in Buckinghamshire, with several portraits of the family of Digby. The house belonged to Sir Kenelm, and was purchased by Sir Nathan Wright.

commended,

commended, that they understood what they professed. There was another large piece of Sir Kenelm, his lady and two children, in the collection of the Earl of Oxford; and a fine half length of Sir Kenelm alone is at Kensington. Vandyck painted too for the King a twelfth Roman Emperor, to compleat the set of Titian, in the room of one which was spoiled and left at Mantua. They cost the King 100*l.* a piece, and after his death were bought by the Spanish Ambassador, the first purchaser of those effects. As the King's collection was embezzled or taken by his servants for their arrears, that minister laid out 500*l.* in those purchases with Harrison the King's embroiderer by Somerset-house, and of Murray his taylor he bought a half figure of a Venus. \* The Flemings gave  
any

\* These and many other notices are taken from the Pocket-books of Richard Symonds of Black-Notley in Essex, gent. who was born at Okehampton, and was in the army of King Charles during the civil war, writing memoirs of battles, actions, motions, and promotions of officers from time to time in small pocket-books; and through the several counties he passed, memorandums of churches, monuments, painted windows, arms, inscriptions, &c. 'till January 1, 1648, when he left London, and travelled, first to Paris, and

any price for the works of Vandyck from that collection. Sir Peter Lely, as may be seen in his catalogue, had several capital ones.

But it is at the Earl of Pembroke's at Wilton that Vandyck is on his throne. The great salon is entirely furnished by his hand. There is that principal picture of Earl Philip and his family, which though damaged, would serve alone as a school of this master. Yet, with great admiration of him I cannot but observe how short he falls of his model Titian. What heads both of age and youth are in the family of Cornaro at Northumberland-house! How happily is the disposition of a religious act chosen to throw expression into a grouse of portraits! It is said that the Earl of Pembroke had obtained leave to have a piece of the whole royal family by the same hand, as a companion to his own.

At Leicester-house is a double portrait, then to Rome and Venice (always continuing his memoirs) where he stayed 'till his return to England in 1652. Eight or ten of these books were in the Harleian library, two in that of Dr. Meade, and two or three in the herald's office, where is the pedigree of his family with his picture (probably) in red wax from a seal, engraved by T. Simon, his namesake, but no relation.

bought

bought by the late Prince of Wales of Mr. Bagnols. It represents two of the wits of that time, T. Carew, of the privy-chamber to Charles I. and a poet, and Henry Killirew. They had a remarkable dispute before Mrs. Cecilia Crofts, sister of the Lord Crofts, to which Vertue supposed this picture alluded, as in a play called the Wanderer, was a song against jealousy, written on the same occasion. I have another very fine double portrait by him of the celebrated Countess of Carlisle and her sister the Countess of Leicester, which came from Penshurst; and I bought too after the death of Richardson the painter the picture of the Countess of Exeter, which he has described so largely in one of his treatises.

I have reserved to the last \* the mention of the finest picture in my opinion of this master. It is of the Earl of Strafford and his secretary, at the Marquis of Rockingham's at Wentworth-house in Yorkshire. I can forgive him any insipid portraits of perhaps insipid people, when he showed him-

\* I have here, as in the case of Holbein, mentioned only the capital pieces, or those, which being in great collections are most easy of access. I do not pretend to enumerate all that are or are called of this master.



self capable of conceiving and transmitting the idea of the greatest man of the age. There is another of these pictures at Blenheim, but infinitely inferior.

In the cathedral of Gloucester are two cumbent figures of an alderman and his wife, evidently wrought from a design of Vandyck. It is great pity the sculptor is not known, so successfully has he executed the manner of the painter. The figures, even in that tasteless attitude, are easy and graceful, and the draperies have a peculiar freedom. \*

Vandyck had 40 l. for a half, and 60 l. for a whole length; a more rational proportion than that of our present painters, who receive an equal price for the most insignificant part of the picture.

Since the former edition of this work I have been favoured by Edm. Malone, Esq; with the following notes of some of Vandyck's prices from an office-book that belonged to the Lord Chamberlain Philip Earl of Pembroke; . .

\* Sanderson, a quaint writer, uses a phrase, which, though affected, is expressive; He says "Vandyck was the first painter, who e're put ladies drefs into a careless romance." *Graphice*, p. 39.

" July

“ July 15, 1632. A warrant for a privy seale of 280*l.* to be payed unto Sir Antony Vandyke, for diverse pictures by him made for his Majestye, viz. for the picture of his Majestie, another of Monsieur the French King's brother, and another of the Ambassadors, at length, at 25*l.* a piece—one of the Queene's Majestie, another of the Prince of Orange, another of the Princess of Orange, and another of their son, at half length, twenty pounds a piece. For one great piece of his Majestie, the Queene and their children, one hundred pounds. One of the Emperor Vitellius, twenty pounds. And for mending the picture of the Emperor Galba, five pounds ; amounting in all to 280*l.*”

From the same book, ~~for~~ forty pounds paid to Sir Antony Vandyke for the picture of the Queene presented to Lord Strafford Oct. 12, 1633.”

He was indefatigable, \* and keeping a great table, often detained the persons who sat to him, to dinner, for an opportunity of studying their countenances, and of retouching their pictures again in the after-

\* This is evident by the number of his works, for though he was not above forty-two when he died, they are not exceeded by those of Rubens.

noon. Sir Peter Lely told Mrs. Beale, that Lanieri assured him he had sat seven entire days to him morning and evening, and that, notwithstanding, Vandyck would not once let him look at the picture 'till he was content with it himself. This was the portrait that determined the King to invite him to England a second time. \*

In the summer he lived at Eltham in Kent; in an old house there, said to have been his, Vertue saw several sketches of stories from Ovid in two colours, ascribed to him.

At the Duke of Grafton's is a fine half length of † Vandyck by himself, when young, holding up his arm, the hand declined. There is a print of it, and of two others of him, older, one looking over his shoulder, the other with a sun-flower. At Hampton-court in the apartment below is his ‡ mistress Mrs. Lemon highly finished.

\* It is at the seat of the Lord Chancellor Henley at the Grange in Hampshire.

† I have a fine sketch of the face only, by himself.

‡ I have another head of her freely painted, which was in the collection of Sheffield Duke of Buckingham. From the minutes of the Antiquarian Society I find that in 1723 they were informed that at Mr. Isaac Ewer's

ed. There is a print of the same person by Hollar, but not from this picture. In the pocket-book of R. Symonds that I have mentioned, he says, "It was much wondered at, that he, (Vandyck) should openly keep a mistress of his (Mrs. Lemon) in the house and yet suffer Porter to keep her company." This was Endymion Porter, of the bedchamber to King Charles, of whom and his family there was a large piece by Vandyck at Buckingham-house. \*

He was much addicted to his pleasures and expence; I have mentioned how well he lived. He was fond of musick and generous to musicians. His luxurious and sedentary life brought on the gout, and hurt his fortune. He sought to repair it, not like his master by the laboratory of his painting room, but by that real folly, the pursuit of the Philosopher's stone, in which perhaps he was encouraged by the example

Ewer's in Lincoln's-inn-fields was a copy by Vanderbank of Thurloe's portrait, painted by Mr. Churchill's pupil, mistress to Vandyck. This person, I suppose, was Mrs. Carlisle, mentioned hereafter; but of Churchill, I have seen no other account.

\* See a list of Vandyck's works in Le Comte's cabinet des singularitez d' architecture, peinture, &c. vol. i, p. 232. Many are in the gallery at Dusseldorp.

or advice of his friend Sir Kenelm Digby, Towards the end of his life the King bestowed on him for a wife, Mary the daughter of the unfortunate Lord Gowry, which if meant as a signal honour, might be calculated too to depress the disgraced family by connecting them with the blood of a painter. It is certain that the alliance does not seem to have attached Vandyck more strongly to the King; whether he had any disgusts infused into him by his new wife, or whether ambitious, as I have hinted, of vying with the glory of his master in the Luxemburg, Sir Anthony van Dyck's marriage set out for Paris, in hopes of being employed there in some public work. He was disappointed \* —their own Pouffin was then deservedly the favorite at that court. Vandyck returned to England, and in the same humour of executing some public work, and that in competition with his master. He proposed to the King by Sir Kenelm Digby to paint the walls of the banquetting-house, of which the ceiling was

\* He was not totally unemployed there. Sir Richard Lyttelton has two small pictures in chiaro scuro, evidently designed for altar-pieces, and representing Anne of Austria and some monkish saint.

already adorned by Rubens, with the history and procession of the order of the ~~gar-~~  
~~its~~. The proposal struck the king's taste, and by a small sketch \* in chiaro scuro for the procession, in which, though very faint, some portraits are distinguishable, it looks as if it had been accepted, though some say it was rejected, on the extravagant price demanded by Vandyck : I would not specify the sum, it is so improbable, if I did not find it repeated in Fenton's notes on Waller. It was fourscore thousand pounds ! The civil war prevented farther thoughts of it, as the death of Vandyck would have interrupted the execution, at least the completion of it. He died in Black-fryars December 9, 1641, and was buried on the 11th in St. Paul's near the tomb of John of Gaunt.

By Maria Ruthven his wife, he left one daughter married to Mr. Stepney, a gentleman who rode in the horse-guards on their first establishment by Charles II. Their grandson Mr. Stepney was Envoy to several courts, and is known by his poems published in the collection of the works of our minor poets. Sir John Stepney, another

\* Now at the Lord Chancellor Henley's at the Grange in Hampshire.

descendent,

descendent, died on the road from Bath to Wales in 1748. Lady Vandyck the widow was married again to Richard Pryse son of Sir John Pryse of Newton-Aberbecham in Montgomeryshire Knight. Richard, who was created a Baronet August 9, 1641, was first married to Hester, daughter of Sir Hugh Middleton; by Vandyck's widow he had no issue. \*

Besides his legitimate children Vandyck had a natural daughter called Maria Teresa, to whom, as appears by his will in Doctor's Commons, he left four thousand pounds, then in the hands of his ~~brother~~ <sup>brother</sup> Vandyck in a convent at Antwerp, whom he appoints trustee for that daughter. To his sister Isabella he bequeaths 250 guilders yearly; and in ~~his~~ <sup>his</sup> daughter Maria Teresa die unmarried, he entails 4000*l.* on another sister, married to Mr. Derick, and her children. To his wife Mary and his newborn daughter Justiniana Anna he gives all his goods, effects and monies, due to him in England from King Charles, the Nobility, and all other persons whatever, to be equally divided between them. His exe-

\* Vertue ascertained these matches by books in the college of arms.

cutors are his wife, Mr. Aurelius de Meghan, and Katherine Cowley, to which Katherine he leaves the care of his daughter to be brought up, allowing ten pounds per ann. 'till she is eighteen years of age. Other legacies he gives to his executors and trustees for their trouble, and three pounds each to the poor of St. Paul's and St. Anne's Blackfriars, and to each of his servants male and female.

The war prevented the punctual execution of his will, the probate of which was not made 'till 1663, when the heirs and executors from abroad and at home assembled to settle the accounts and recover what debts they could—but with little effect. In 1668, and in 1703, the heirs, with Mr. Carbonnel who had married the daughter of Vandyck's daughter, made farther inspections into his affairs and demands on his creditors, but what was the issue does not appear.

Lady Lempster, mother of the last Earl of Pomfret, who was at Rome with her Lord, wrote a life of Vandyck, with some description of his works.

Sir Kenelm Digby in his discourses compares Vandyck and Hoskins, and says the latter pleased the most, by painting in little.



Waller has addressed a poem to Vandyck, beginning, *Rare artisan*; Lord Halifax another on his portrait of Lady Sunderland, printed in the third volume of *State Poems*, and Cowley wrote an elegy on his death.

Among the scholars \* of Vandyck was †

## D A V I D    B E C K,

born at Arnheim in 1621; he was in favour with Charles I. and taught the Prince and the Dukes of York and Gloucester to draw. Descamps says that Beck's facility in composition was so great, that Charles I. said to him, "faith! Beci, I believe you cou'd paint riding post. ‡" He afterwards

\* John de Reyn, a scholar of Vandyck, is said by Descamps, to have lived with his master in England till the death of the latter, after which he was in France and settled at Dunkirk. If De Reyn's works are little known, adds his Biographer, it is owing to their approaching so nearly to his master's as to be confounded with them. Vol. ii. p. 189.

† The French author of the *Abregé* says that Gerard Seghers came hither after the deaths of Rubens and Vandyck, and softened his manner here. This is all the trace I find of his being in England. Vol. ii. p. 162. At Kensington is an indifferent piece of flowers by him, but I do not know that it was painted here.

‡ Vol. ii. p. 315.

went to France, Denmark and Sweden, and died in 1658.

## GEORGE GELDORP,

of Antwerp, a countryman and friend of Vandyck, in whose house that painter lodged at his first arrival, had been settled here some time before. He could not draw himself, but painted on sketches made by others, and was in repute even by this artificial practice; \* though Vertue was told by Mr. Rose that it was not his most lucrative employment, his house being reckoned convenient for the intrigues of people of fashion. He first lived in Drury-lane in a large house and garden rented from the crown at 30*l.* per ann. and afterwards in 1653 in Archer-street. He had been concerned in keeping the King's pictures, and when Sir Peter Lely first came over, he worked for Geldorp, who lived 'till after the restoration, and was buried

This must not be supposed to include his portraits, for which he certainly would have had no custom, if the persons had been obliged to sit to two different men. A painter may execute a head, though he cannot compass a whole figure. A print by Voerst of James Stewart Duke of Lenox, with Geo Geldorp pinx. is indubitable proof that the latter painted portraits.

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at Westminster. One of the apprentices of Geldorp was

ISAAC SAILMAKER

who was employed by Cromwell to take a view of the fleet before Mardyke. A print of the confederate fleet under Sir George Rooke engaging the French commanded by the Count de Toulouse, was engraved in 1714 from a design of Sailmaker, who lived to the age of eighty-eight, and died June 28, 1721.

BRADSHAW

was another painter in the reign of Charles I. whom I only mention with other obsolete names to lead inquirers to further discoveries. All I find of him is a note from one of the pocket-books of R. Symonds above-mentioned, who says, "Pierce in Bishopgate-street told me that Bradshaw is the only man that doth understand perspective of all the painters in London."

B. VAN BASSEN

of Antwerp, was a very neat painter of architecture. In the private apartment below stairs at Kensington are two pictures by him ;  
in

in one are represented Charles I. and his Queen at dinner; in the other the King and Queen of Bohemia, distinguished by their initial letters F. and E. The Duchess of Portland has a magnificent \* cabinet of ebony, bought by her father the Earl of Oxford from the Arundelian collection at Tart-hall. On each of the drawers is a small history by Polenburg, and pieces of architecture in the manner of Steenwyck by this Van Bassen, who must not be confounded with the Italian Bassans, nor with the Bassanos, who were musicians to Charles, and of which name there was also a herald-painter. The first Bassano, who came hither in the reign of Queen Elizabeth and was related to the Italian painters of that name, settled in Essex and purchased an estate, which was sold in 1714 by the male descendent. In the mansion was a portrait of the musician, holding a bass-viol. It is now at Narford in Norfolk, the seat of the late Sir Andrew Fountain.

\* Lord Oxford paid three hundred and ten pounds for it.      ••

## CORNELIUS POLENBURG

the sweet painter of little landscapes and figures, was born at Utrecht in 1586, and educated under Bloemart, whom he soon quitted to travel to Italy, as he abandoned, say our books, the manner of Elsheimer to study Raphael—but it is impossible to say where they find Raphael in Polenburg. The latter formed a style entirely new, and though preferable to the Flemish, unlike any Italian, except in having adorned his landscapes with ruins. There is a varnished smoothness and finishing in his pictures that makes them always pleasing, though simple and too nearly resembling one another. The Roman Cardinals were charmed with the neatness of his works; so was the great Duke, but could not retain him. He returned to Utrecht and pleased Rubens who had several of his performances. King Charles invited him to London, where he lived in Archer-street next door to Geldorp, and generally painted the figures in Steenwyck's perspectives. There is a very curious picture at Earl Poulet's at Hinton St. George, representing an inside view of Theobald's,  
with

with figures of the King, Queen, and the two Earls of Pembroke and Montgomery, William and Philip. This piece is probably of Steenwyck, and the figures, \* which are copied from Vandyck, either of Polenburg or Van Bassen.

The works of Polenburg are very scarce; † his scholar, John de Lis of Breda, imitated his manner so exactly, that his pieces are often taken for the hand of his master. The best picture in England of the latter is at the Viscount Midleton's. ~~I have~~ his own and his wife's portrait by him in small ovals on copper; they were my father's. The wife is stiff and Dutch; his own is inimitable: Though worked up to the tender smoothness of enamel, it has the greatest freedom of pencil, the happiest delivery of nature.

Charles could not prevail on Polenburg to fix here: He returned to Utrecht and died there in 1660, at the age of seventy-four.

\* In King Charles's catalogue are mentioned the portraits of his majesty, and of the children of the King of Bohemia, by Polenburg: and in King James's are eight pieces by him.

† There are sixteen mentioned in the catalogue of James II.

## HENRY STEENWYCK

was son \* of the famous painter of architecture, and learned that manner of his father. I find no particulars of the time of his arrival here, or when he died. It is certain he worked for King Charles. † The ground to the portrait of that Prince, in the royal palace at Turin, I believe, was painted by him. ‡ In a MS. catalogue of King Charles's collection is mentioned a perspective by Steenwyck, with the King and Queen, in little, by Belcamp: In the same catalogue is recorded a little book of perspectives by

\* Descamps has proved that it is a mistake to call the son Nicholas, as Sandrart and others have done. See p. 384.

† In King James's catalogue are recorded ten of his works.

‡ In France are the portraits of Charles and his Queen by him, about a foot high, in one piece, with a front of a royal palace in the back ground. Descamps says this picture is more carefully laboured than any work of Vandyck, and equal to the most valuable of Mieris. p. 385. I believe the fine piece of architecture at Houghton is by the hand of Steenwyck, the father. By the son was a capital picture of St. Peter in prison, which at Streater's sale in 1711 sold for 25 l. It was afterwards in Dr. Meade's collection, who sold it to the late Prince of Wales.

Steenwyck,


Steenwyck, which on the sale of the King's goods sold for no more than two pounds ten shillings. Steenwyck's name and the date 1629 are on the picture of Frobenius at Kensington, which he altered for King Charles. It is the portrait of the son, that is among the heads of painters by Vandyck. His son Nicholas was in England also, painted for King Charles, and probably died here.

## JOHN T-ORRENTIUS

of Amsterdam, is known to have been here, not by his works, but on the authority of Schrevelius, in his history of Arlem, from whom Descamps took his account. Torrentius, says the latter, painted admirably in small, but his subjects were not calculated to procure him many avowed admirers. He painted from the lectures of Petronius and Aretine, had the confidence to dogmatize on the same subjects, and practiced at least what he preached. To profligacy he added impiety, till the magistrates thought proper to put a stop to his boldness. He underwent the question, and was condemned to an imprisonment of.



twenty years ; but obtained his liberty by the intercession of some men of quality, and particularly of the English Embassador — what the name of the latter was we are not told. Torrentius came over to England, but giving more scandal than satisfaction, he returned to Amsterdam, and remained there concealed 'till his death in 1640, aged fifty-one. King Charles had two pieces of his hand ; one representing two glasses of Rhenish ; the other, a naked man. \*

 *E T R* N C X,

called here Carings, was employed by King Charles to draw views ; his works are mentioned in the royal catalogue, particularly prospects of his majesty's houses in Scotland. In a sale of pictures in March 1745 was a landscape by him freely and brightly touched, with his name written on it as above, † and a few small figures added by

\* V. Catalogue P p. 158, 162.

† The French author of the *Abregé* calls him Alexander, which must be a mistake. He says he acquired his reputation by what should have destroyed it ; as he could not paint figures, Polenburg generally added them for him. I have the view of a seat in a park by him, freely painted, not to say, very carelessly. It has King Charles's mark behind it.

Polenburg. In Dagar's sale were three drawings with a pen and washed, by Keiriter; one of them had a view of the parliament-house and Westminster-stairs to the water, dated 1625.

## JOHN PRIWITZER.

was too good a painter to remain so long unknown. At Woburn, besides some young heads of the family, is a ~~whole~~ length of Sir William Ruffel, a youth, and Knight of the Bath in the robes of the order, with a dwarf aged thirty-two. It is painted with great brightness and neatness, and does not want freedom. Upon it is written Johannes Priwitzerus de Hungariâ faciebat 1627. I have never met with any other mention of this name.

## GEORGE JAMESONE\*

was the Vandyck of Scotland, to which title he had a double pretension, not only having surpassed his countrymen as a portrait-pain-

\* The materials of this article were communicated by Mr. John Jamieson, wine-merchant in Leith, who has another portrait of this painter by himself, 12 inches by 10.

ter, but from his works being sometimes attributed to Sir Antony, who was his fellow-scholar; both having studied under Rubens at Antwerp.

Jamesone was son of Andrew Jamesone, an architect, and was born at Aberdeen in 1586. At what age he went abroad, or how long he continued there, is not known. After his return, he applied with indefatigable industry to portrait in oil, though he sometimes practiced in Miniature, and in history and landscape too. His largest portraits \* were generally somewhat less than life. His excellence is said to consist in delicacy and softness, with a clear and beautiful colouring, his shades not charged, but helped by varnish, with little appearance of the pencil. There is a print of him, his wife Isabella Tosh and a young son, painted by himself in 1623, engraved by Alexander Jamesone, his descendent, in 1728, and now in the possession of Mr. John Alexander, limner at Edinburgh, his great grandson, with several other portraits of the family, painted by

\* His earliest works are chiefly on board, afterwards on a fine linen cloth, smoothly primed with a proper tone to help the harmony of his shadows. His best works were from 1630 to his death.

George; particularly another of himself in his school, with sketches both of history and landscape, and with portraits of Charles I. his Queen, Jamesone's wife, and four others of his works from the life.

When King Charles visited Scotland in 1633, the magistrates of Edinburgh, knowing his majesty's taste, employed Jamesone to make drawings of the Scottish monarchs, with which the King was so much pleased, that inquiring for the painter, he sat to him and rewarded him with a diamond ring from his own finger.

It is observable that Jamesone always drew himself with his hat on, either in imitation of his master Rubens, or on having been indulged in that liberty by the King when he sat to him.

Though most of the considerable families in Scotland are possessed of works by this master, the greatest collection of them is at Taymouth, the seat of the Earl of Breadalbane; Sir Colin Campbell of Glenorchy, his Lordship's ancestor, having been the chief and earliest patron of Jamesone, who had attended that gentleman on his travels. From a MS. on vellum, containing the genealogy of the house of Glen-

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norchy, begun in 1598, are taken the following extracts, written in 1635, page 52 ;

“ Item, The said Sir Coline Campbell (8th. Laird of Glenorchy) gave unto George Jamesone, painter in Edinburgh, for King Robert and King David Bruyffs, Kings of Scotland, and Charles the 1st King of Great Brittain France and Ireland, and his Majesties Quein, and for nine more of the Queins of Scotland their portraits, quhilks are set up in the hall of Ballock [now Taymouth] the sum of tua hundreth thrie scor punds.”

“ Mair the said Sir Coline gave to the said George Jamesone for the Knight of Lockow's Lady, and the first Countess of Argylle, and six of the Ladys of Glenurquhay their portraits, and the said Sir Coline his own portrait, quhilks are set up in the chalmer of Deas of Ballock, ane hundreth four scoire punds.”

Memorandum. In the same year 1635 the said George Jamesone painted a large genealogical tree of the family of Glenorchy, 8 feet long and 5 broad, containing in miniature the portraits of Sir Duncan Campbell of Lockow, of Archibald Campbell his eldest son, first Earl of Argylle, and of Sir Coline

Coline Campbell his second son, first Laird of Glenorchy, together with the portraits of eight successive Knights, Lairds of Glenorchy, with the branches of their intermarriages, and of those of their sons and daughters, beautifully illuminated. At the bottom of which tree the following words are painted on a scroll; "The genealogie of the Hous of Glenurquhie, whereof is descendit fundrie nobill and worthie houses, 1635, Jamesone faciebat."

Besides the foregoing, Lord Breadalbane has at Taymouth, by the same hand, eleven portraits of Lords and Ladies of the first families in Scotland, painted in 1636 and 1637.

From the extract above, it appears that Jamesone received no more for each of those heads than twenty pounds Scots, or one pound thirteen shillings and four-pence English: Yet it is proved by their public records that he died possessed of an easy fortune, which he left to his three daughters, two of whom were honourably married. One of them, named Mary, distinguished herself by admirable needlework, a piece of which used to be exhibited on festivals in the Church of St. Nicholas at Aberdeen. Her  
descendent

descendent Mr. Thomson of Portlethen has an original picture of her father by himself. Three small portraits of the house of Haddington are in the possession of Thomas Hamilton, Esq. of Fala.

Many of Jamesone's works are in both colleges of Aberdeen. The Sybils there, it is said, he drew from living beauties of that city. Mr. Baird of Auchmedden in Aberdeenshire has in one piece ~~three~~ young Ladies, cousins of the houses of Argyle, Errol and Kinnoul, their ages, six, seven and eight, as marked on the side of the picture. The same gentleman has a small whole length of William Earl of Pembroke, by some ascribed to Vandyck. At Mr. Lindsay's of Wormiston in Fife is a double half length of two boys, of that family, playing with a dog, their ages five and three, 1636.

There is a perspective view of Edinburgh by Jamesone, with a Neptune on the fore ground.

Having finished a fine whole length of Charles I. he expected the magistrates of Aberdeen would purchase it for their hall, but they offering him too inconsiderable a price,

price, he sold it to a gentleman in the north of England. \*

Jamesone had many scholars, particularly Michael Wright, mentioned in the third Volume of these Anecdotes. His own portrait is in the Florentine chamber of Painters.

Though Jamesone is little known in England, his character as well as his works were greatly esteemed in his own country. Arthur Johnston, the Poet, addressed to him an elegant Epigram on the picture of the Marchioness of Huntley, which may be seen in the works of that author printed at Middleburgh in 1642. The portrait itself is extant in the collection of the Duke of Gordon; and in the Newton-college of Aberdeen is the picture of Doctor Johnston himself by the same hand. A Latin Elegy composed by David Wedderburn was printed on his death, which happened in 1644 at Edinburgh, where he was interred in the church-yard by the Gray-friars, but without any monument.

By his will, written with his own hand in

\* See an account of his other works in Pennant's Tour in Scotland, 8vo. 1772.



July 1641, and breathing a spirit of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly to Lord Rothes the King's picture from head to foot, and Mary with Martha in one piece : to William Murray he gives the medals in his coffer, makes a handsome provision for his natural daughter, and bestows liberally on the poor. That he should be in a condition to do all this, seems extraordinary, his prices having been so moderate ; for enumerating the debts due to him, he charges Lady Haddington for a whole length of her husband and Lady Selon's of the same dimensions, frames and all, but three hundred marks ; and Lord Maxwell for his own picture and his Lady's, to their knees, one hundred marks ; both sums of Scots money.

Mr. Jamifone \* has likewise a memorandum written and signed by this painter, mentioning a MS. in his possession, " containing two hundred leaves of parchment of excellent write adorned with diverse histories of our Saviour curiously limned,"

\* So the name is now written, not Jamefone.

which he values at two hundred pounds sterling, a very large sum at that time! What is become of that curious book is not known.

## WILLIAM DOBSON,

whom King Charles called the English Tintoret, was born in 1610, in St. Andrew's parish in Holbourn; his family had been gentlemen of good rank at St. Alban's, but having fallen into decay, he was put apprentice \* to Sir Robert Peake, whom I have mentioned, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying some pictures of Titian and Vandyck, Dobson profited so much, that a picture he had drawn being exposed in the window of a shop on Snow-hill, Vandyck passing by was struck with it, and inquiring for the author, found him at work in a poor garret, from whence he took him and recommended him to the King. On the death of Vandyck, Dobson was appointed Serjeant-painter, and groom of the privy-chamber, and attended the King to Oxford, and lodg-

\* R. Symonds says he learned most of Old Cleyn. •  
ed

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ed in the high-street almost over against St. Mary's church, in a house where some of his works remained 'till of late years. At Oxford his Majesty, Prince Rupert, and several of the Nobility \* sat to him; but the declension of the King's affairs proved fatal to Dobson; he loved his pleasures, and not having had time to enrich himself, was involved in debts and thrown into prison, from whence he was delivered by one Mr. Vaughan of the Exchequer, whose picture he drew and thought ~~it~~ the best of his portraits. He enjoyed this release but a short time; dying at the age of thirty-six, he was buried at St. Martin's October 28, 1646. A short life, in which he had promised much excellence. His pictures are thought the best imitations of Vandyck; they are undoubtedly very faithfull transcripts of nature. He painted history as well as portrait; and even the latter generally

\* The author of the *Abregè de la Vie des plus fameux Peintres* says, that Dobson being overwhelmed with business thought of a lucky way to check it. It was, obliging persons who sat to him to pay half the price down; and that he was the first who used this practice. By the swarms of portraits that are left on the hands of his successors, this method is either neglected, or has very little effect!

containing more than a single figure, rise almost above that denomination.

Of the first sort, is the Decollation of St. John at Wilton. It is in a good style, but the colouring is raw. The idea of St. John is said to have been taken from the face of Prince Rupert. At Chatsworth is a very particular picture, said to be General Monke, his child, and his mistress, whom he took against the consent of her husband. The man's armour, undoubtedly resembles Monke, but the whole piece has the air of a holy family; not is there any other tradition of any mistress of Monke, but the famous \* Anne Clarges whom he afterwards married, and who, some say, was a milliner. There are many instances of painters who have deified their mistresses, but the character of the Virgin Mary was never more prostituted, than if assumed by Anne Clarges. Mr. Stanley has a picture extremely like this, by ———. At Albury in Surrey, the seat of the Earl of Arundel, was a picture by Dobson of the woman caught in adultery, with several figures; the heads

\* See an account of her in Lord Clarendon's history of his life, in Ludlow's memoirs, and in the collection of state poems, vol. i. p. 38.

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taken from persons then living, among whom was the poet Cowley. At Chippenham, in Cambridgeshire, formerly the seat of Ruffel Earl of Orford, in one piece are Prince Rupert, Colonel John Ruffel and Mr. William Murray drinking, and dipping their favour-ribbands in the wine. At Blenheim is a family, by some said to be that of Francis Carter, an architect and scholar of Inigo Jones; by others of Lilly the Astrologer, whom Vertue thought ~~it~~ resembled.\* The man holds a pair of compasses. I have seen nothing of Dobson preferable to this; there is the utmost truth in it. At Devonshire-house is another family-piece of Sir Thomas Brown, author of *Religio Medici*, his wife, two sons and as many daughters. Mr. Willett, merchant in Thames-street, has a small family-piece of Dr. Hibbard, physician, his wife and five children. The father and mother are particularly well painted. A little boy leans on the father's knee, evidently borrowed from the well-known attitude by Rubens of Sir B. Gerbier's daughter. Two children on the right-hand were certainly added afterwards, and

\* But Whitlocke says that Lilly had no family.

are much inferior to the rest. The dates were probably inserted at the same time. A whole length of Sir William Compton is in the possession of the family. At the Lord Byron's is the portrait of Sir Charles Lucas; and at Drayton in Northamptonshire, Henry Mordaunt Earl of Peterborough in armour with a page holding his horse, and an angel giving him his helmet. \* A head of the Marquis of Montrose was taken for the hand of Vandyck: in a corner in stone colour is a statue of peace, on the other side, his helmet. At Mr. Skinner's (Mr. Walker's collection) is a large piece of Prince Charles in armour, drawn about 1638, Mr. Windham, a youth, holding his helmet; at bottom are arms and trophies. I have mentioned a fine head of Vanderdoort at Houghton. Dobson's wife, by him, is on the stairs of the Ashmolean museum at Oxford; and his own head is at Earl Paulett's; the hands were added long since by Gibson, as he himself told Vertue. Charles Duke of Somerset had a

\* The last circumstance may relate to his preservation in the Civil War, in which he was wounded, and made his escape when taken prisoner with Duke Hamilton and Lord Holland. This picture has great merit.

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picture of an old man sitting, and his son behind him; on this picture was written the following epigram,\* published by John Elsum among his epigrams on painting, a work I have mentioned before, though of no merit but by ascertaining some particular pictures ;

\* Perceiving somebody behind his chair,  
He turns about with a becoming air :  
His head is rais'd, and looking o'er his shoulder  
So round and strong, you never saw a bolder.  
Here you see nature th'roughly understood ;  
A portrait not like paint, but flesh and blood ;  
And, not to praise Dobson below his merit,  
This flesh and blood is quickened by a spirit.

At Northumberland-house as I have said is a triple portrait of Sir Charles Cotterel embraced by Dobson, and Sir Balthazar Gerbier in a white wastecoat. Sir Charles was a great friend and patron of Dobson: At Rousham in Oxfordshire, the seat of the Cotterels are several good portraits by him. Sir Charles Cotterel, when at Oxford with

\* Page 112. It is a thin octavo, printed in 1700, with only his initial letters J. E. Esq; This John Elsum published another piece in 1703 called, *The Art of Painting after the Italian manner, with practical observations on the principal colours, and directions how to know a good picture ; with his name.*

the King, was engaged by his majesty to translate Davila's history of the civil wars of France; the frontispiece designed by Sir Charles himself, was drawn by Dobson; it represented Francis II. Charles IX. Henry III. and IV. with two dogs, a popish and protestant cur, fighting before them. This sketch is still preserved in the family, and in 1729 was engraved in London for the history of Thuanus. He etched his own portrait. \*

In a collection of poems called Calanthe is an elegy on our painter.

## GERARD HONTHORST,

The favorite painter of the Queen of Bohemia, was born in 1592 at Utrecht, and instructed in painting by Bloemart, but he completed his studies at Rome, where he stayed several years, and painted many things for Prince Justiniani, and other works, excelling particularly in night-pieces and candle-lights. On his return he married well,

\* At Mr. Nicholas's at Horseley is a portrait of Sir Richard Fanshawe, which has been taken for the hand of Dobson; it was painted by one De Meetre; a name unknown to me.



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and having a fair character, was remarkable for the number of his disciples of rank. Sandrart who was one, says they were twenty-eight at the same time, who each payed him an hundred florins yearly. But his greatest honour was instructing the Queen of Bohemia and her children \* among whom the Princess † Sophia and the Abbess of Maubuisson chiefly distinguished themselves. King Charles invited him to England where he

\* At Cashibury, Lord Essex's, is a large picture of the Queen of Bohemia and her children by Honthorst. The elder sons are killing monsters that represent Envy, &c. The King of Bohemia, like Jupiter, with the Queen again, like Juno, are in the clouds. The head of the Queen (not the latter) is pretty well painted; the rest very flat and poor.

† De Piles. Of the Princess Sophia there is a portrait in a straw hat by Honthorst, at Wilton, natural, but not very good. The other Princess was Louisa Hollandina, who practised that art with success. Two pictures painted by her were in the collection of her uncle King Charles. See catal. p. 53, No. 70, 71. One of them is at Kensington, Tobit and the Angel in water-colours, but now quite spoiled. There is also an altarpiece painted in oil by her in the church of the Jacobins at Paris, with her name to it. In Lovelace's *Lucrecia* is a poem on Princess Loyola drawing, p. 17. She was bred a protestant, but in 1664, went to Paris, turned catholic and was made Abbess of Maubuisson. She died in 1709 at the age of eighty-six.

drew

drew various \* pictures, particularly one very large emblematic piece, which now hangs on the Queen's staircase at Hampton-court. Charles and his Queen, as Apollo and Diana, are sitting in the clouds; the † Duke of Buckingham under the figure of Mercury introduces to them the arts and sciences, while several genii drive away Envy and Malice. It is not a pleasing picture, but has the merit of resembling the dark and unnatural colouring of Guercino. This and other ‡ things he completed § in six months, and was rewarded with three thousand florins, a service of silver plate for twelve persons, and a horse; and though he returned to Utrecht, he continued to paint for the King. It must have been du-

\* There were eleven in King James's collection.

† There is another at Kensington of the Duke and Duchess (to the knees) sitting with their two children. The Duke's portrait is particularly good. The Duke had a large picture by Honthorst, representing a tooth-drawer with many figures round him, five feet by seven feet.

‡ Among the Harleian MSS. No. 6988. art. 19. is a letter from King Charles to the Duke of Buckingham, in the postscript to which he asks the Duke, if Honthorst had finished the Queen's picture?

§ Sandrart.

ring his residence here that he drew an admirable half length of Lucy Countess of Bedford now at Woburn: it is painted and finished with the greatest vivacity and clearness. She is in black, leaning on her hand. Mr. West has the portraits of the Marquis of Montrose, of the Princes Rupert and Maurice with his name written to them thus, **G**onthorst. Another of their eldest brother Charles Lodowick, Count Palatine, \* is dated 1633. A print of Mary de' Medici is inscribed, G. Honthorst effigiem pinxit 1633. Rubens was a great admirer of Honthorst's night-pieces. The latter worked for the King of Denmark; the close of his life was employed in the service of the Prince of Orange, whose houses at the Hague, Hounslaerdyck and Reswick were adorned by his pencil with poetic histories. At the last of the three he painted a chamber with the habits, animals and productions of various countries, and received 8000 florins for his labour. He died at the Hague in 1660. Descamps in his second volume says, that Honthorst brought to

\* In the gallery at Dusseldorp is the story of the Prodigal Son by Honthorst.

England Joachim Sandrart, his scholar, and that the King bespoke many pictures of him; and that for the Earl of Arundel he copied from Holbein, Henry VIII. Sir T. More, Erasmus, and several others; and that he left England and went to Venice in 1627. I find no other authority for this account: not one work of Sandrart is mentioned in K. Charles's collection; and what is more conclusive against his having been in England, he takes not the least notice of it himself in the life of Mionthorst, tho' he relates his master's journey to England and his works here, and calls himself one of his disciples.

## JOHN VAN BELCAMP

was employed under Vanderdort as a copyer of the King's \* pictures, and was reckoned to succeed. The whole length of Edward IV. in his night-gown and slippers, (the face in profile) which hangs over the chimney in the anti-chamber at St. James's, was painted by Belcamp, the face probably taken from the ancient original. In the catalogue of James II. are mentioned pic-

\* One was of the Queen in small in a piece of perspective, sold at the dispersion of the collection.

tures of Edward III. the Black Prince, Anne of Denmark, Louis XIII. and of a large stag; Edward III. and the Black Prince are still in an anti-room at St. James's, and that of the King of France is perhaps the portrait now at Hampton-court. At Drayton, the seat of the Lady Elizabeth Germain in Northamptonshire, are whole lengths of Henry VII. and VIII. copied by Belempt from the large picture of Holbein, which was burned at Whitehall. When King Charles secretly withdrew from that palace, in the letter which he left for Colonel Whalley were these directions,

“ There are here three pictures which are not mine, that I desire you to restore, my wife's picture in blew sattin<sup>e</sup> sitting in a chair you must send to \* Mrs. Kirk. My eldest daughter's picture copied by Bel'am to the † Countess of Anglesey; and my ‡ Lady Stanhope's

\* Anne Kirk, one of the Queen's dressers which place she carried on a competition against Mrs. Neville. See Strafford papers vol. ii. p. 73. There is a mezzotinto whole length of Mrs. Kirk from Vandyck.

† Mary Bayning, wife of Charles Villiers Earl of Anglesey, nephew of the Duke of Buckingham.

‡ Catherine daughter of Thomas Lord Wotton, wife of Henry Lord Stanhope, who died before his father the Earl

hope's picture to Carey Raleigh. There is a fourth which I had almost forgot; it is the original of my eldest daughter, it hangs in this Chamber over the board near the chimney, which you must send to my Lady \* Aubigny." At Wimborne in Cambridgeshire the seat of the Earl of Oxford, which had

Earl of Chesterfield. She had been governess to Mary Princess of Orange, daughter of Charles I. and having been very zealous in the King's service, was after the restoration made Countess of Chesterfield. Vandyck was said to be in love with her, but was so ungallant as to dispute with her on the price of her picture, which he threatened to sell if she would not give him what he demanded. See a letter of Lord Conway to Lord Wentworth in a collection published by Doddsley in two volumes, 1754. vol. i. p. 136. It was thought the Lord Cottington would have married her, but that she was in love with Carey Raleigh, Sir Walter's son, mentioned in the text. At last she married Poliander Kirkhoven Lord of Helmsket in Holland, and died April 9, 1677. There is a whole length print from Vandyck, where by mistake she is called Anne instead of Catherine; the original was bought by Sir Robert Walpole from the Wharton collection.

\* Catherine Howard eldest daughter of Theophilus Earl of Suffolk. She was in love with George Lord Aubigny second son of the Duke of Lenox, and turned catholic to marry him. See Strafford papers, vol. ii. p. 165. She was secondly married to James Levingston Earl of Newburgh. There is a half length print of her from Vandyck.

been

been Sir Henry Pickering's and before him the seat of the Tempests, were copies by Belcamp of several English heads, remarkable persons in the reigns of Henry VIII. Elizabeth, James, and Charles I. but they were all sold and dispersed with the rest of the Harleian collection.

Belcamp was added by a vote of the Commons June 2, 1649, to the number of trustees for the sale of the King's goods; and the directions for the sale in 1650 are witnessed by him. In one of the pocket-books of R. Symonds he is said to be lately dead in 1653.

## HORATIO GENTILESCHI

a native of Pisa, was disciple of Aurelio Lomi his half brother. After distinguishing himself at Florence, Rome, and Genoa, he went to Savoy, and from thence passing into France, was invited over by King Charles, who gave him lodgings and a considerable salary, and employed him in his palaces, particularly at Greenwich, in painting cielings. Nine pieces, which were in that palace, were sold after the King's death for 600 l. and are now the ornaments of the hall

hall at Marlborough-house. He worked too for Villiers \* Duke of Buckingham at York-house. A cieling from thence was since at the house of Sheffield Duke of Buckingham in St. James's park. It represented the nine muses in a large circle. He painted too the family of Villiers, and a large picture for him eight feet wide by five high, of a Magdalen lying in a grotto contemplating a skull. At Hampton-court is his Joseph and Potiphar's wife; he drew other things for the King and presented him with a book of drawings. Of Lot and his daughters there is a print after him, in which he is called by mistake Civis Romanus, engraver by Lucas Vosterman. He made several attempts at portrait painting, but with little success, and after residing here about twelve years, died at the age of eighty-four, and was buried under the altar in the chapel at Somerset-house. His daughter

\* In that Duke's collection are mentioned two pictures by him of a Magdalen and the holy family. See the catalogue published by Bathoe.



## ARTEMISIA GENTILESCHI •

was also in England, was reckoned not inferior to her father in history, and excelled him in portraits : Her own is in the gallery at Althorp. King Charles had several of her works. Her best was David with the head of Goliath. She drew some of the royal family and many of the nobility—but the chief part of her life was passed at Naples where she lived splendidly, and was as famous, says Graham,\* for her amours † as for her painting.

## NICHOLAS LANIERE

was one of those artists, whose various talents were so happy all as to suit the taste of Charles the first. Lanier was born in Italy, was a musician, painter, engraver, and understood lands. He had great share in

\* English School, at the end of the translation of *De Piles*.

† R. Symondes speaking of Nic. Lanier, says, “ Inamurato d’Artemisia Gentileschi, che pingeva bene.”

the \* purchases made for the royal collection, † and probably was even employed in the treaty of Mantua. One picture is said expressly in the King's catalogue to have been changed with Mr. Lanier. His fame was most considerable as a musician. In Ben Johnson's works is a masque performed at the house of the Lord Hay in 1617 for the entertainment of the French Embassador, the whole masque after the Italian manner, *stylo recitativo*, by master Nicholas Lanier, who ~~ordered~~ and made both scenes and music. He was employed many years afterwards in a very different and more melancholy manner; a vocal composition for a funeral hymn on his royal master, written by Thomas Pierce, was set by Lanier. ‡ It was in this capacity that he had a salary of 200 *l.* a year. The patent is dated

\* The author of the English School says he put a particular mark on the pictures bought by him for the King, but does not tell us what; it was thus ☼. He marked his own etchings with an L.

† R. Symonds says, the Duke of Buckingham once gave Lanier 500 *l.* in gold because he could not get of King James what Lanier deserved. Another time gave him 300 *l.* in gold.

‡ Wood's Athenae, vol. ii. p. 862. •

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July 11, 1626.\* He had besides the office of closet-keeper to the King. As a painter he drew for Charles a picture of Mary, Christ and Joseph; his own portrait † done by himself with a pallet and pencils in his hand, and musical notes on a scrip of paper, is in the music school at Oxford. There is a print of him, painted by John Lyvvius, and engraved by Vosterman, and another portrait of him at the late Sir Andrew Fountain's at Narford in Norfolk. On one of the plates which he ~~etched~~ ‡ himself, he has put in Italian, *done in my youthfull age of 74*. At the sale of the King's goods he gave 230*l.* for four pictures. His brothers || Clement and Jerone were likewise

\* See Rymer's *Foedera*.

† There was another portrait of him and of Isaac Oliver in one piece in the collection of James II. See the catalogue published by Bathoe.

‡ Mr. Rose the jeweller had all the plates for a drawing-book by Lanieri, etched by himself. It is called, *Prove primo fatte à l'acqua forte da N. Lanieri à l'età sua giovanile di sessanta otto anni, 1636*. Another small book he intituled, *Maschere delin. da J. Romano, ex coll. N. Lanieri, 1638*.

|| There was also a John Lanieri, I suppose son of one of the brothers, who set two ballads of Lovelace. See his *Lucaſta*, p. 3. 43.

purchasers.

purchasers. In one of R. Symonds's pocket-books is this memorandum,

“ When the King's pictures came from Mantua, quicksilver was got in amongst them, and made them all black. Mr. Hieronymo Lanieri told me that to cleanse them, first he tried fasting spittle, then he mixt it with warm milk, and those would not do. At last he cleansed them with aqua vitæ alone, and that took off all the spots, and he says 'twill take off old varnish. \*

Nicholas died at the age of 78, and was buried in St. Martin's Nov. 4, 1646.

## FRANCIS WOUTERS

of Lyere, was born in 1614, and bred in the school of Rubens, but chiefly practiced in landscape, to which he added small naked figures, as Cupids, Nymphs, &c. He was much in favour with the Emperor Ferdinand II, but coming to England with the

\* Lanieri seems to have been an adept in all the arts of picture-craft; Sanderfon speaks of him as the first who passed off copies for originals, by tempering his colours with foot, and then by rolling them up, he made them crackle and contract an air of antiquity. *Graphice*, p. 16.

Embassador

Embassador of that Prince in 1637, his pictures pleased at court, and he was made chief painter to the Prince of Wales, afterwards Charles II. In a MS. catalogue of King Charles's pictures he is said to have painted a cieling with Hercules and other Gods, in a room there, called the Contractor's room, but in which palace is not specified. \* On the misfortunes of the royal family he retired to Antwerp, where in 1659 he was shot by the accidental discharge of a gun. There is an epitaph on him in De Bie's Gulden Cabinet. A large print after Titian, engraved by Hollar in 1650, is dedicated to Wouters.

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## W E E S O P

arrived here in 1641, a little before the death of Vandyck, of whose manner he was a lucky imitator, and had the honour of having some of his pictures pass for that master's. He left England in 1649, saying, "He would never stay in a country where they cut off their King's head and were not

\* In the catalogue of James II. are mentioned three landscapes and the story of St. Sebastian, by Wouters, and in Sir Peter Lely's, a landscape with figures.

ashamed of the action." It had been more sensible to say, he would not stay where they cut off the head of a king that rewarded painters, and defaced and sold his collection. ~~One~~ John Weefop, probably his son, was buried in St. Martin's in 1652.

## J O H N   D E   C R I T Z

has been mentioned in the former volume. Though ~~loyal~~ painter to Charles I, he may more properly be called a retainer to the arts than a professor. His life is to be collected rather from office-books than from his works or his reputation. Yet he was not ignorant. I have two sketches of heads drawn by him with a pen, that are masterly. Vertue saw many more in the hands of Murray the painter who was scholar of a son or nephew of De Critz, who, according to Murray, painted bravely scenes for masks. Among those drawings was a sketch from a picture of \* Sir Philip Sidney, then  
at

\* In the Earl of Oxford's library was a copy of Holland's *Heroologia*, in which in an old hand, supposed to be done immediately after the publication of the book in 1618, was written where every picture was

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at the house of De Critz, and now in the possession of Lord Chesterfield. At Oatlands he painted a middle piece for a cieling, which on the dispersion of the King's effects, was sold for 20*l.* In 1657 he painted the portrait of serjeant Maynard with a paper in his hand. In a book belonging to the board of works was a payment to John De Critz for repairing pictures of *Parnassus* and the *Caesars* of Titian. This was in 1632. Among the annuities and fees payable out of the customs in the port of London in that reign was a payment to John De Critz his majesty's serjeant-painter, for his annuity at 40*l.* a year due to him for one year ended at Michaelmas 1633. And in a wardrobe account, lost in the fire in the temple, was this entry; "To John De Critz serjeant-painter, for painting and gilding with good gold the body and carriages of two coaches and the carriage of one chariot and other necessaries, 179*l.* 3*s.* 4*d.* anno 1634." If this bill should seem to debase the dignity of serjeant-painter, it may com-

from which the prints were taken. That of Sir Philip Sidney is the same with Lord Chesterfield's and under was written, *at Mr. De Critz's*—strong evidences of this being a genuine picture.

fort the profession to know that Solimeni, who was inferior to no painter of any age in vanity, whatever he was in merit, painted a coach for the present King of Spain, when King of Naples, which cost 12000 *l*. Indeed I can produce no precedent of any great master who painted and gilded barges, as serjeant De Critz appears to have done by the following paper, a memorandum in his own hand;

“ John De Critz demaundeth allowance for these parcells of Worke following, viz. For repayreing, refreshing, washing and varnishing the whole body of his majesty's privy barge, \* and mending with fine gould and faire colours many and divers parts thereof, as about the chaire of state, the doores, and most of the antiques about the windowes, that had bene galled and defaced, the two figures at the entrance being most new coloured and painted, the Mercury and the

\* In the court-books at painter's-hall there is a letter to the company from the Earl of Pembroke, directing them to appoint certain persons of their hall to view the King's and Queen's barges lately beautified, painted, and gilded by De Creetz, serjeant-painter, and give an estimate of the work, which they did of 280 *l*. and some other expences.



lion that are fixed to the sternes of this and the row barge being in several places repayred both with gould and colours, as also the taffarils on the top of the barge in many parts gilded and strowed with fayre-byse. The two figures of Justice and Fortitude most an end being quite new painted and gilded. The border on the outside of the bulke being new layd with faire white and trayled over with greene according to the custome heretofore—and for bayning and colouring the whole number of the oares for the row barge being thirty-six.”

On the other side of this scrap of paper is another bill. “For several times oyling and laying with fayre white a stone for a sun-dyall opposite to some part of the King and Queen’s lodgings, the lines thereof being drawn in severall colours, the letters directing to the howers gilded with fine gould, as alsoe the glory, and a scrowle gilded with fine gould, whereon the number and figures specifying the planetar; howers are inscribed; likewise certain letters drawne in black informing in what part of the compasse the sun at any time there shining shall be resident; the whole worke being circumferenced with a frett painted in a manner of a stone

a stone one, the compleat measure of the whole being six foote."

At bottom of each of these bills are the sketches of heads I mentioned. De Critz and others were buyers of the King's goods to the value of 4999*l*. Rich. Symonds says that at De Critz's house in Austin-fryars were three rooms full of the King's pictures. Emanuel De Critz, brother or son, was one of the petitioners to the council of state for delivery of the goods they had purchased, which had been detained by Cromwell. Thomas De Critz, brother of John, was a painter too, and superior, said Murray, to his brother. One of the name was mace-bearer to the house of parliament. A head of one Oliver De Critz, with a paper in his hand, is in the museum at Oxford. John De Critz had a scholar called Le Menſe, who was born at Antwerp.

## A~~D~~RIAN HANNEMAN

was born at the Hague, and painted both history and portraits, having studied under one Ravesteyn, but more from the works of Vandyck, of whose airs of heads Vertue thought him the best imitator. He made

love, as is said before, to the niece of Cornelius Jansen though without success, and drew that painter, his wife and son. He came to England in the reign of King Charles, and for some time worked under Mytens, and continued here sixteen years. Returning to Holland, he became the favorite painter of Mary Princess of Orange. There is a picture of her and the Prince in armour at Lord Strafford's at Wentworth-castle, painted, I believe, by Hanneman. At Windsor, \* a portrait of Duke Hamilton : at Worktop, the Duke of Norfolk's, a picture of kettles and utensils. Sir Peter Lely had a man playing on a lute two feet ten square. In the library belonging to the cathedral of Lincoln, the portrait of one Honeywood, whose mother is said to see 365 of her own descendants. There is a print of Charles II. painted before his restoration by Hanneman, engraved by Hen. Danckers at the Hague ; and at General Corbton's. Ver-tue saw one done by Hanneman at the same time. † He painted in the chamber of the

\* There were five other portraits of the royal family by him in the collection of James II. See the catalogue.

† English School.

States at the Hague; and for the Heer Van Wenwing two usurers counting their money; while he worked on this he wanted a sum himself, which he borrowed of the person who had ordered the picture, and which when it was finished, Wenwing would have deducted, but Hanneman told him that all the gold he had borrowed was put into the picture, and was what the misers were counting. He died about 1680. His son, called William, was buried in St. Martin's in 1641.

There were several other painters here in the reign of Charles, who were so inconsiderable, or of whom I find so little, that I shall mention them very briefly.

Cornelius Meve drew the portraits of Richard Lord Buckhurst and Mr. Edward Sackville in one piece in 1637. It is at Knowle. No. 73, in the picture-gallery at Oxford is painted by him, where he is called a celebrated painter. In 1664, he drew the portrait of Mr. Ashmole in his herald's coat.\*

\* Ashmole's Diary, p. 39.

K. Coker, painted a head of Colonel Massey, preserved at Coddington in Cheshire.

Matthew Goodricke or Gothericke, is mentioned as a painter in one of the office books of that reign,

In the inventory of the pictures at Watlands was a view of Greenwich by \* Stalband; and in Mr. Harene's sale 1764, was an octagon landscape with the story of the Centurion, by the same hand; something in the manner of Paul Brill, but the colours exceedingly bright and glaring. And in another catalogue of the King's pictures was a prospect of Greenwich by Portman.

Mr. Greenbury is mentioned in the † catalogue of the King's collection for copying two pictures of Albert Durer by the direction of the Lord Marshal. Probably he was one of Lord Arundel's painters.

Horatio Paulin lived chiefly in Holland. He came to England, went to Hamburgh, and thence to the Holy-land. Rotiere

\* His head is amongst those engraved after Vandyck.

† Page 173.

agreed to go with him but was discouraged. Descamps \* expresses surprize, "that pious painters should have exhibited to the public very licentious pieces and scandalous nudities." But by the account which he has given of Horatio Paulin, he seemed to present himself with a very easy solution of this paradox. Paulin set on foot a kind of promiscuous crusado to the Holy-land; they were stored with crosses, relicks, &c. and on the road made many proselytes of both sexes. A baker's wife in particular was so devout, that she thought it a meritorious action to plunder her husband of his plate, that she might equip herself for the pilgrimage. When the caravan was furnished by theft, one may easily conceive why it's apostle painted indecent altar-pieces.

Povey lived in this reign and painted a head which was in the possession of Mr. Leneve, Norroy.

One Hamilton an Englishman, is mentioned by † Sandrart as excelling in painting birds and grapes, and doing several things for the Elector of Brandenburg.

\* Page 151. vol. iii.

† Page 384.

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Edward Bower drew the portrait of Mr. Pym; an equestrian figure of General Fairfax, and John Lord Finch of Fordwich: The two last were engraved by Hollar.

Holderness drew the picture of an old woman with a skull, which was in the collection of Villiers Duke of Buckingham.

T. Johnson made a draught of Canterbury in 1651, which hangs on the stairs of the library belonging to the cathedral.

Reuric is mentioned by \* Sanderfon as a painter in little in 1658.

FRANCIS BARLOW

was of more note than the preceding artists. † He was born in Lincolnshire, and placed with one Sheperd a face-painter; but his taste lay to birds, fish and animals, in which he made great figure, though his colouring was not equal to his designs—consequently, which is not often the case, the prints from his works did him more honour, than the works themselves, especially as he had the good fortune to have some of them engraved,

\* In his Graphice.

† See English School.

by Hollar and Faithorn. \* There are six books of animals from the drawings of Barlow, and a set of cuts for Aesop's Fables. Some cielings of birds he painted for noblemen and † gentlemen in the country; and he drew some of the monuments in Westminster-abbey, designed for an edition of Mr. Keep's history of that cathedral. • Mr. Symonds says he lived near the drum in Drury-lane, and received eight pounds for a picture of fishes. He once painted a half length of General Monke; and the herse was designed by him, as was expressed in the Lord Chamberlain's warrant to Sir Christopher Wren to prepare timber for it at Monke's funeral. I have a curious long roll, engraved by White, exhibiting the ceremonies and Procession of that magnificent interment, with a full description of it; the frontispiece is well designed by Barlow. It is remarkable that forty gentlemen of good families submitted to wait as mutes with their

\* The title to one of his books, in which some are etched by Hollar, is, "*Diversae Avium species studiosissime ad vitam delineatae per Fran. Barlow ingeniosissimum Anglum pictorem. Guil. Faithorn excudit 1658.*"

† At Clandon, Lord Onslow's, are five pieces by Barlow.



backs against the wall of the chamber where the body laid in state, for three weeks, waiting alternately twenty each day. Barlow, though inheriting a large sum of money from a friend, died poor so lately as 1702.

### SIR T O B Y M A T T H E W S

one of those heteroclite animals who finds his place any where. His father was Archbishop of York, and he a jesuit. He was supposed a wit, and believed himself a politician. His works are ridiculous, and his greatest success was a little mischief in making converts. \* The famous Countess of Carlisle, as meddling as Matthews, and as affected, was the object of his adoration. He drew a character of her, † which com-

\* On the Lady Newburgh being converted to popery, Lord Conway writes thus to the Earl of Strafford, "The King did use such words of Wat. Montagu and Sir Tobie Matthew, that the fright made W. keep his chamber longer than his sickness would have detained him; and Don Tobiah was in such perplexity that I find he will make a very ill man to be a martyr; but now the dog-loth again wag his tail." Strafford papers, vol. ii. p. 125. It seems in this business Matthews was unjustly accused; the conversion had been made by the Duchess of Buckingham and Signor Con, the Spanish resident, p. 128.

† See this character prefixed to his Letters.

mends

mends her so impertinently, that with scarce straining, it might pass for a satire. For instance, he says, "She has as much sense and gratitude for the actions of friendship as so extreme a beauty will give her leave to entertain; and that although she began to be civil to people at first, she would rather show what she could do, than let her nature continue in it, and that she never considered merit in others but in proportion as they had any to her. That she affected particularity so much, that you might fear to be less valued by her for obliging her; that she had little religion, was passionate, could suffer no condition but plenty and glory, was fickle, and gay only out of contradiction because her physicians had told her she was inclined to melancholy"—with a heap of such nonsense—in short, I believe, no proud beauty was ever so well flattered to her own contentment. Mr. Garrard, master of the ~~st~~arter-house, a man of more sense and more plain sense than Matthews, has drawn this Lady's character in fewer words, and upon the whole not very unlike Sir Toby's picture; "My Lady Carlisle will be respected and observed by her superiors, be feared by those that will make themselves her equals, and

and will not suffer herself to be beloved but of those that are her servants." \* Sir Toby Matthews's title to a place in this work depends singly upon a letter from the Duchess of Buckingham to the Duke, † in which she tells him she had not yet seen the picture which Toby Matthews had drawn of the Infanta and sent over. Vertue adds that he had some small skill in limning; otherwise I should have concluded, that he had only drawn the Infanta's portrait in the same fantastic colours which he had employed on Lady Carlisle. ‡ However as it is not fo-

\* Strafford papers, vol. i. p. 363.

† R. Symondes says, Mr. Gage, Sir Thoby Matthews, Mr. Fl—ill were buyers of pictures for the Duke of Buckingham.

‡ That I guessed right, and that the portrait of the Infanta was only a description of her person, is evident from a letter written to K. James by Prince Charles and the Duke of Buckingham from Spain, in which they tell him that "Pretty little Toby Matthews comes to intreat us to deliver *this letter* to your Majesty, which is, as he calls it, a picture of the Infanta's, drawn in black and white. We pray you let none laugh at it but yourself and honest Kate (the Duchess of Bucks.) He thinks ~~she~~ has hit the nail of the head, but you will find it the foolishlest thing that ever you saw."

V. Miscell. State-papers, published by Lord Hardwicke 1778. vol. ii. p. 423.

reign to the design of this work to throw in as many lights as possible on the manners of the several ages, I did not unwillingly adopt Vertue's mistake, if it is one. Whoever desires to know more of this person, will find his life in the *Athenae Oxonienses*. But I have not yet done with these motley characters; the King's taste made his court affect to be painters and virtuosi; among these was

Sir JAMES PALMER,

often mentioned in the catalogue of the royal collection; in which he sold, gave and painted pictures. Of the latter was a \* piece of Tarquin and Lucretia copied from Titian. Another, the feast of Bacchus, was delivered to him by the King's own hands, to be copied in tapestry at the manufacture in Mort-lack. He had lodgings in the tennis-court at Whitehall, and is often mentioned as a domestic servant. † He was the person sent

\* Page 52. for the others see p. 10. 53. 84. 115. 137. 159.

† He was chancellor of the garter, and married Katherine eldest daughter of William Lord Powys; widow of Sir Robert Vaughan, and was father of Roger Palmer Earl of Castlemain, husband of the Duchess of Cleveland.

to Richard Atkyns for the picture in which the King distinguished two different painters; and Mr. Garrard in a letter to Lord Strafford dated Jan. 9, 1633, says, "I had almost forgot to tell your Lordship that the diceing-night the King carried away in James Palmer's hat 1850 pieces. The Queen was his half and brought him that good luck; she shared presently 900." In Stone's accounts, from which I have given some extracts above, is mention of a monument for Palmer's wife. If these men add no great ornament to our list, it will at least be honoured by our next; the Hogarth of poetry was a painter too; I mean,

## S A M U E L B U T L E R

the author of Hudibras. In his life prefixed to his works we are told, "That for his diversion he practiced music and painting. I have seen, adds the writer, some pictures said to be of his drawing which remained \* in that family (of Mr. Jefferys) which I mention ~~not~~ for the excellency of them, but

\* Several are actually extant in the possession of a person in Worcestershire.

to satisfy the reader of his early inclinations to that noble art ; for which also he was afterwards entirely beloved by Mr. Samuel Cooper, one of the most eminent painters of his time."

## FRANCIS CLEYN

was a painter in a different style from any we had seen here ; for which reason, though he arrived earlier than many I have mentioned, I reserved him 'till I had dispatched the performers in oil. He was born at Rostock and retained in the service of Christian IV. King of Denmark, but the excellence of his genius prompted him to the search of better models than he found in that northern climate. He travelled to Italy and stayed there four years ; it was at Rome, I suppose, he learned those beautiful grotesques, in which he afterwards shone. At Venice he became known to Sir Henry Wotton, and Sir Robert Anstruther recommended him to Prince Charles. He arrived while the Prince was in Spain, but notwithstanding was graciously received by King James, who mentions that circumstance in a Latin letter that he wrote to the

~~Vol. II.~~ P King

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King of Denmark, desiring leave to detain Cleyne in England, though with a permission to return first to Copenhagen and finish a work he had begun there, and promising to pay the expence of his journey. The letter is preserved by Fuller\*. The request was granted, and Cleyne returned to London at the end of the summer. The King had just then given two thousand pounds towards Sir Francis Crane's new manufacture of tapestry at Mortlack. They had worked only after old patterns; Cleyne was placed there, and gave designs both in history and grotesque, which carried those works to singular perfection. It appears by King Charles's catalogue that five of the cartoons were sent thither to be copied by him in tapestry. His pension is recorded by Rymer. † "Know yee that we do give and graunt unto Francis Cleyne a certain annuities of one hundred pounds by the year during his natural life." He enjoyed this salary till the civil war; and was in such favour with the King and in such reputation, that on a small drawing of him in Indian ink about six inches square, which

\* In his Worthies of Surrey, p. 77.

† Vol. xviii. p. 112.

Vertue saw, he is called, *Il famosissimo pittore Francesco Cleyn, miracolo del secolo, e molto stimato del re Carlo della gran Britania, 1646.*" Cleyn was not employed solely in the works at Mortlack; he had a house near the church in Covent-garden, and did several other things for the King and Nobility. At Somers-et-house he painted a cieling of a room near the gallery with histories and compartments in gold. The outside of Wimbledon-house he painted in fresco. Bolsover in Nottinghamshire, Stonepark in Northamptonshire, and Carew-house at Parson's-green (since Lord Peterborough's) were ornamented by him. There is still extant a beautifull chamber adorned by him at Holland-house, with a cieling in grotesque, and small compartments on the chimnies, in the style and not unworthy, of Parmegiano. Two chairs, carved and gilt, with large shells for backs, belonging to the same room, were undoubtedly from his designs; and are evidences of his taste. A letter \* from Lord Cottington to Lord Strafford, describing the former's house at Hanworth, mentions Cleyn, though not by

\* Strafford papers.



name. "There is a certain large low room made under the building with a fountain in it, and other rare devises, and the open gallery is all painted by the hand of a second Titian. Aug. 1629." In King Charles's catalogue is mention of four patterns for the great seal, drawings \* on blue paper by Cleyn. He made designs for various artists; particularly for several of Hollar's plates to Virgil and Aesop: for these he received fifty shillings a piece. There are two small books of foliages from his drawings; one containing six small slips with animals in grotesque; the other, in five slips, of the senses; and the initial letters of his name F. C. inv. 1646. And two books for carvers, goldsmiths, &c. containing 25 plates. It is however uncertain whether these and a few other plates of the same kind are not by his son, who had the same christian name, and imitated his father's manner. Such is a title-page to *Lacrymae Musarum*, elegies on the Lord Hastings, who died in 1650, the day before he was to have been married. Also, seven plates of the liberal arts, about four or five inches square, pret-

\* I am informed that some drawings by Cleyn are in the possession of the Earl of Moray in Scotland.

tily designed and neatly etched. On a small print of the father, etched by the son, Mr. Evelyn wrote, "A most pious man, father of two sons, who were incomparable painters in miniature; all died in London." By the register of Mortlack it appears that he had three sons; Francis born in 1625, who died and was buried at Covent-garden October 21, 1650. Charles and John; and two daughters, Sarah and Magdalen. He had another daughter, probably born in London, and called Penelope. Vertue saw a miniature, like Cooper's manner, but not so well, of Dorothea, youngest daughter of Richard Cromwell, aet. 4, 1668, with these letters, P. C. which he thought signified Penelope Cleyn. \* In the catalogue of plates and prints exhibited to sale by Peter Stent 1662, was a book of grotesques in ten plates; Francis Cleyn inv. et sculpsit. † Cleyn besides his own sons, instructed Dobson; and died himself about 1658. Mr.

\* At Burleigh is a head of Cecil Lord Roos, 1677, with the same letters.

† There is a plate with six heads prefixed to Dr. Dee's book printed in 1659, with Fran. Cleyn invent.


English \* a painter who died at Mortlack in 1718 had a picture of Cleyn and his wife and several of his designs for tapestries, all which came to Mr. Crawley of *Hempsted* Hertfordshire. Richard Symonds in one of his pocket-books mentions another piece of Cleyn and his family by candle-light, and a copy by the son of a sacrifice from Raphael, which was in the royal collection, and a drawing on coloured paper. At Kensington I have lately found a picture which I do not doubt is of Cleyn's hand. It represents Christ and Mary in a chamber, the walls and windows of which are painted in grotesque. Different rooms are seen through the doors, in one I suppose is Martha employed in the business of the family. There is merit in this piece, particularly in the perspective and grotesques, the latter of which, and the figures in the manner of the Venetian school, make me not hesitate to ascribe it to this master.

\* He etched a small print from Titian, Christ and the Two Disciples at Emaus.

J O H N   H O S K I N S :

For the life of this valuable master I find fewer \* materials, than of almost any man in the list who arrived to so much excellence. Vertue knew no more of him than what was contained in Graham's English School, where we are only told " that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before ; that he drew King Charles, his Queen and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Hoskins, though surpassed by his scholar, the younger Cooper, was a very good painter ; there is great truth and nature in his heads ; but the carnations are too bricky, and want a degradation and variety of tints. I have a head of serjeant Maynard by him, boldly painted and in a manly style, though not without these faults ; and another good one of Lord Falkland, more descriptive of his patriot melancholy than the common prints ; it was in the col-

\* There is not even a portrait of him extant, \*

lection of Dr. Meade. \* There is indeed one † work of Hoskins that may be called perfect; it is a head of a man, rather young, in the gown of a master of arts, and, a red fatten wastecoat. The clearness of the colouring is equal to either Oliver; the dishevelled hair touched with exquisite freedom. It is in the possession of Mr. Fanshaw, but not known whose portrait. Vertue mentions a son of Hoskins of the same name, and says, that this mark  distinguishes the works of the father from those of the son, which have I. H. simply. I meet with no other hint of a son of that name except in Sanderson, who barely names him. ‡ One Peter Hoskins is entered into the register of Covent-garden as buried July 1, 1681. Hoskins the father was buried in that church Feb. 22, 1664. In

\* At Burleigh is a portrait of David Cecil, son of John 4th Earl of Exeter by Frances, daughter of the Earl of Rutland; it is dated 1644; and another of Sir Edward Cecil, afterwards Viscount Wimbledon.

† Since the first edition of this book I have seen another at Burleigh, scarce inferior. It is the profile of a boy, in brown, holding in one hand a play-thing like castanets. It is admirably natural.

‡ Page 20. In the same place he speaks in the like transient manner of a son of Hilliard.

the \* catalogue of King Charles are mentioned two drawings by Hoskins for the great seal. Colonel Sothby has a head of Sir Benjamin Rudyard by him, and a profile, which Vertue thought might be Hoskins himself. Prefixed to Coryat's Crudities is a copy of verses with his name to them.

## ALEXANDER COOPER

was nephew of Hoskins, and with his brother Samuel, of whom an account will be given in the ensuing volume, was instructed in water-colours by their uncle. Alexander painted landscapes in this manner as well as portraits. At Burleigh is the Story of Acteon and Diana by him. He went abroad, resided some time at Amsterdam, and at last entered into the service of Queen Christina.

## ANNE CARLISLE,

a paintress, admired for her copies (it is not said whether in oil or miniature) from Italian masters. Graham † says, she was in such favour with King Charles, that he presented her and Vandyck with as much al-

\* Page 75.

† English School.

ultramarine at one time as cost him above five hundred pounds. If her share was near equal, I should suppose she painted in oil. It would be a very long time before the worth of 200 l. in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whose picture she drew standing behind her own; herself was sitting with a book of drawings in her lap; and he adds, that many pieces painted by her were in the possession of a widow Lady Cotterel. Mrs. Carlisle died about 1680.

## J O H N P E T I T O T

was patronized by the two monarchs, who of late years have given the noblest encouragement to artists, Charles I. and Louis XIV. He deserved their protection as a genius, and has never been equalled in enamel. Zincke alone has once or twice, and but once or twice, produced works that might stand in competition with any single performance of Petitot.

The latter was born at Geneva in 1607; his father, a sculptor and architect, having passed part of his life in Italy, had retired to that city. The son was designed for a jeweller.

ler, and having frequent occasion to make use of enamel, he attained such a tone of colour, that Bordier, who afterwards became his brother-in-law, conceived, that if Petitot would apply himself to portrait, he might carry the art to great perfection. Though both wanted several colours, which they knew not how to prepare for the fire, their attempts had great success. Petitot executed the heads and hands, Bordier, the hair, draperies and grounds.

In this intercourse of social labour, the two friends set out for Italy. As painters, the treasures of the art were open to them; as enamellers, they improved too by frequenting the best chymists of that country; but it was in England that they were so fortunate as to learn the choicest secrets in the branch to which they had devoted themselves. Sir Theodore Mayern, first physician to Charles, and a great chymist, communicated to them the process of the principal colours which ought to be employed in enamel, and which surpassed the famous verifications of Venice and Limoges.

Mayern introduced Petitot to the King, who knighted and gave him an apartment in Whitehall. The French author of the  
Abregè



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Abregè de la Vie des plus fameux Peintres, whom I copy, and am sorry to criticize while I am indebted to him, says, that Vandyck seeing some designs of Petitot at the King's goldsmith's, and informing himself of the author, advised him to quit the profession of jeweller, and apply himself to painting portraits in enamel. But the biographer had told us that that step was already taken; and surely had not been abandoned during a long stay in Italy. What the same writer adds, that Vandyck gave him instructions, when Petitot copied the works of that master, and that his copies from Vandyck are his best performances, is much more agreeable to probability and fact. The magnificent whole length of Rachel de Rouvigny Countess of Southampton, in the collection of the Duke of Devonshire, is painted from the original in oil by Vandyck, in the possession of Lord Hardwicke, and is indubitably the most capital work in enamel in the world; it is nine inches three-quarters high, by five inches and three quarters wide; and though the enamel is not perfect in some trifling parts, the execution is the boldest and the colouring the most rich and beautifull that can be imagined.

ed. It is dated 1642. His Grace has a head of the Duke of Buckingham by the same hand; with the painter's name and the date 1640; consequently a copy performed \* after the Duke's death. In the same collection is a portrait of a middle-aged man in armour, inclosed in a case of tortoiseshell, the person unknown, but inferior to none I have seen of this master. The Duchess of Portland has another of the Duke of Buckingham, exactly the same as the preceding; Charles the first and his Queen, and the Lady Morton, governess of the royal children, who is celebrated by Waller. I have a fine head of Charles I. in armour, for which he probably sat, as it is not like any I have seen by Vandyck; James II. when Duke of York, freely painted, though highly finished, and I suppose done in France; a very large and capital one of his sister Henrietta Duchess of Orleans, exquisitely laboured; a very small, but fine head of Anne of Austria; another of Madame de Montespan; and a few more of less note, but all of them touched in that minute and delicate style, into which he afterwards fell in France, and

\* It is evidently copied from the Duke's portrait in his family-piece by Honthorst at Kensington.

which,

which, though more laboured, has less merit in richness of tints, than his English works. Vanderdort mentions a carving by Petitot from Titian's Lucretia, in which way I find no other account of his attempts, though, as his father was a sculptor, he probably had given his son some instructions.

The tragic death of his royal protector was a dreadful stroke, says his biographer, to Petitot, who attended the exiled family to Paris. I question, as so few English portraits appear by his hand, and none that I know later than 1642, whether the Civil War did not early drive him back to France; but Bordier undoubtedly remained here some time longer, having been employed by the parliament to paint a memorial of the battle of Naseby, which they presented to Fairfax their victorious general. This singular curiosity is now in my possession, purchased from the Museum of Thoresby, who \* bought it, with other rarities, from the executors of Fairfax. It consists of two round plates each

\* I have the receipt of the executors of Fairfax to Thoresby, who paid 185*l.* for his purchases. He has, at the end of his *Ducatus Leodiensis*, in the account of his own Museum, given a more minute description of these enamels.

but an inch and half diameter, and originally served, I suppose, for the top and bottom of a watch, such enamelled plates being frequent to old watches instead of crystals. On the outside of that which I take for the bottom, is a representation of the House of Commons, as exhibited on their seals by Simon. Nothing can be more perfect than these diminutive figures; of many even the countenances are distinguishable. On the other piece, within, is delineated the battle of Naseby; on the outside is Fairfax himself on his chestnut horse, men engaging at a distance. The figure and horse are copied from Vandyck, but with a freedom, and richness of colouring, perhaps surpassing that great master. Under the horse, one reads P. B. fecit. This is the single work which can with certainty be allotted to Bordier alone, and which demonstrates how unjustly his fame has been absorbed in the renown of his brother-in-law. Charles II. during his abode in France took great notice of Petitot; and introduced him to Louis, who, when the restoration happened, retained Petitot in his own service, gave him a pension and lodged him in the Louvre. Small portraits of that monarch by this great enameller,

ler, are extremely common, and of the two Queens, his mother and wife.

In 1651 he married Margaret Cuper; the celebrated Drelincourt performed the ceremony at Charenton; for Petitot was a zealous protestant, and dreading the consequences of the revocation of the edict of Nantes in 1685, he begged permission of the King to retire to Geneva. Louis, who did not care to part with so favourite a painter, and who perhaps thought that an enameller's religion was not composed of sterner stuff, than the great Turenne's, eluded his demand; and at last being pressed with repeated memorials, sent Petitot to Fort-l'evêque, and Beaufort to convert him. The subtle apostle, who had woven such a texture of devotion and ambition, that the latter was scarce distinguishable from the former, had the mortification of not succeeding, and Petitot's chagrin bringing on a fever, he at last obtained his liberty, now almost arrived at the age of fourscore, which makes it probable that his conversion rather than his pencil had been the foundation of detaining him. He no sooner was free, than he escaped with his wife to Geneva in 1685. His children, who dreaded the King's wrath, remained

remained at Paris, and throwing themselves at his feet, implored his protection. His Majesty, says my author, received them with great goodness, and told them, he willingly forgave an old man, who had a whim of being buried with his fathers.—I do not doubt but this is given, and passed at the time, for a bon-mot—but a very flat witticism cannot depreciate the glory of a confessor, who has suffered imprisonment, resisted eloquence, and sacrificed the emoluments of court-favor to the uprightness of his conscience. Petitot did not wish to be buried with his fathers, but to die in their religion.

Returned to his country, the good old man continued his darling profession. The King and Queen of Poland desired to be painted by his hand, and sent their portraits to be copied by him in enamel, but the messenger finding him departed, proceeded to Geneva, where he executed them with all the vigour of his early pencil. The Queen was represented sitting on a trophy, and holding the picture of the King. For this piece he received an hundred Louis d'ors.

So great was the concourse to visit him, that he was obliged to quit Geneva and retire to Veray, a little town in the canton of

Berne, where as he was painting his wife, an illness seized and carried him off in a day, in 1691, at the age of fourscore and four. He had had seventeen children; one of his daughters, a widow, was living in 1752. My portrait of Charles I. came from one of his sons, who was a major in our service, and who died Major-General at North Allerton in Yorkshire, aged 60, July 19, 1764. Of the rest, one only attached himself to his father's art and practised in London, his father often sending him his works for models. This son painted in miniature too, and left descendents, who are settled at Dublin, from one of whom the Dukes of Portland has purchased a small, but exquisite head of their ancestor by himself. \*

It is idle to write a panegyric on the greatest man in any vocation. That rank dispenses with encomiums, as they are never wanted but where they may be contested.

\* This portrait the Dukes at her death, in 1785, bequeathed to her friend, the widow of Doctor Delany and correspondent of Swift; a lady of excellent sense and taste, a painteress in oil, and who, at the age of 75, invented the art of paper-mosaic, with which material coloured, she, in eight years, executed within twenty of a thousand various flowers and flowering shrubs, with a precision and truth unparalleled.

Petitot.

Petitot generally used plates of gold or silver, seldom copper. In the dawn of his reputation he received twenty guineas for a picture, which price he afterwards raised to forty. His custom was to have a painter to draw the likeness in oil, from which he made his sketches, and then finished them from the life. Those of Louis he copied from the best pictures of him, but generally obtained one or two sittings for the completion. His biographer says, that he often added \* hands to his portraits; I have seen but one such, the whole length of Lady Southampton; and that at Loretto there is of his work an incomparable picture of the Virgin. M. d' Heneri a collector at Paris possesses more than thirty of this great master's performances, particularly the portraits of Mesdames de la Valière, Montespan, Fontanges, &c. Another has those of the famous Countess † d'Olonne, the

\* He specifies one at Paris of Michel L'afne, the engraver, a large oval with hands, of which one rests on his breast.

† At Mariette's sale I bought for a very large price another head of the same lady, as *à Diana*, a character to which she had no pretensions. It is one of the most capital of all Petitot's works, and is surrounded by a wreath of enamelled flowers in relief, executed by Giles Legare



the Duchesse of Bouillon, and other ladies of the court. Van Gunst engraved after Petiot the portrait of Chevreau.

Of Bordier, we have no fuller account than this incidental mention of him; yet I have shown that his is no trifling claim to a principal place among those artists whose works we have most reason to boast. I wish this clue may lead to farther discoveries concerning him!

I come now to other artists in the reign of Charles; and first of statuaries.

## A N D R E W   K E A R N E

a German, was brother-in-law of Nicholas Stone the elder, for whom he worked. Kearne ~~to~~ carved many statues for Sir Justinian Isham, at his house near Northampton. At Somerset-stairs he carved the River-god which answered to the Nile, made by Stone, and a lionsess on the water-gate of York-stairs. For the Countess of Mulgrave a Venus and Apollo of Portland-stone, six feet high, for each of which he had seven pounds. He died in England, and left a son that was alive since 1700.

of Chaumont in Bassigny, who was excellent in such works, and this; as Mariette said, was his *chef d'œuvre*.

JOHN

## JOHN SCHURMAN

born at Embden, was another of Stone's workmen, and afterwards set up for himself. He was employed by Sir John Baskerville; made two shepherds sitting for Sir John Davers of Chelsea; a marble statue of Sir T. Lucy, for his tomb in Warwickshire, for which he was paid eighteen pounds, and fifty shillings for polishing and glazing; the same for a statue on \* Lord Belhaven's tomb; a little boy on the same monument; two sphinxes for Sir John Davers; and Hercules and Antaeus for that gentleman's garden, at the rate of sixteen pounds. •

## EDWARD PIERCE

Father and son, are mentioned here together, though the father was a painter chiefly in the reign of the first Charles, the son a statuary who worked mostly under the second Charles, but each may be allotted to either period. The father painted history, landscape † and architecture; but the greater

\* This tomb of Douglas Lord Belhaven is in the church of the abbey of Holyrood-house.

† James II. had one of his hand. See the catalogue.

part of his works consisting of altar-pieces and cielings of churches were destroyed in the fire of London. One of his cielings was in the church of Covent-garden. For some time he worked under Vandyck, and several of his performances are at the Duke of Rutland's at Belvoir. A book of freeze-work in eight leaves, etched in 1640, was I suppose by the hand of the father; as to him must be referred an entry in an office-book, where he is mentioned for painting and gilding frames of pictures at Somerset-house at two shillings the foot, Feb. 17, 1636. He ~~also agrees~~ to paint and gild the chimney-piece in the cross-gallery there for eight pounds. Dobson drew his picture. He died a few years after the restoration and was buried at Stamford. He had three sons, who all, says Graham, \* became famous in their different ways. One was John Pierce, a painter; of the third, I find no account of his profession; the other was Edward the statuary and architect. He made the statues of Sir Thomas Gresham, of Edward III. at the Royal-exchange, and of Sir William Walworth at Fishmonger's-hall; a marble bust

\* English School.

of Thomas Evans, master of, and a great benefactor to, the company of painters in 1687: The bust is in their hall: a model of the head of Milton, which Vertue had, the bust of Sir Christopher Wren in the picture-gallery at Oxford, and a bust of Cromwell sold at an auction in 1714. He much assisted Sir Christopher in many of his designs, and built the church of St. Clement under his direction. Edward Pierce too carved the four dragons on the monument, at fifty pounds each. The whole cost of that column, exclusive of the dragons, and of the basrelief which is not mentioned in the account, appears by the survey of Hooke, Leybourn and others, to have amounted to 8000*l*. A rich vase at Hampton-court is another of the works of Pierce. He lived and died at his house the corner of Surrey-street in the Strand, and was buried at St. Mary's le Savoy, in 1698.

## HUBERT LE SOEUR,

one of the few we have had that may be called a classic artist, was a Frenchman, and disciple of John of Boulogne. He arrived at least as early as 1630, and by the

only \* two of his works that remain, we may judge of the value of those that are lost or destroyed. Of the latter were a † bust of Charles I. in brass, with a helmet surmounted by a dragon à la Romaine, three feet high, on a black pedestal: The fountain at Somerset-house with several statues; and six ‡ brazen statues at St. James's. Of those extant <sup>are</sup>, the statue in brass of William Earl of Pembroke in the picture-gallery at Oxford, given by the grand-father of the present Earl; and the noble equestrian figure of King Charles at Charing-cross, in which the commanding grace of the figure and exquisite form of the horse are striking to the most unpractised eye. This piece was cast in 1633 in a spot of ground near the church of Covent-garden, and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet a brazier living at the dial

\* I have been told that the monument of the Duchess of Lenox was Le Soeur's, but I am not certain of it.

† Vanderdort's catalogue, p. 180. I believe this very bust is now in the collection of Mr. Hoare at Stourhead; I had not seen it when the first edition of this work was published.

‡ Peacham.

near Holbourn-conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground 'till the restoration. They had been made at the expence of the family of Howard-Arundel, who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expence of the crown, about 1678, by an order from the Earl of Danby, afterwards Duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons. Le Sœur had a son Isaac who was buried Nov. 29, 1630, at Great St. Bartholomew's. The father lived in the close.

## E N O C H W Y A T

carved two figures on the water stairs of Somerset-house, and a statue of Jupiter. And he altered and covered the King's statues, which during the troubles were thrust into Whitehall-garden, and which, it seems, were too heathenishly naked to be exposed to the inflammable eyes of that devout generation.

## Z A C H A R Y T A Y L O R

lived near Smithfield, was a surveyor and carver to the King, as he is called in a  
book

book belonging to the board of works in 1631. In 1637 he is mentioned for carving the frames of the pictures in the cross-gallery at Somerset-house at two shillings and two-pence per foot. He carved some things too at \* Wilton. Mr. Davis of the Tennis-court at Whitehall had a good portrait of Taylor with a compass and square in his hands.

## J O H N O S B O R N

was another carver of that time: Lord Oxford had a large head in relievo on tortoise-shell of Frederic Henry Prince of Orange; and these words, Joh. Osborn, Angl. Amstelod. fecit, 1626.

## M A R T I N J O H N S O N

was a celebrated engraver of seals, and lived at the same time with Thomas and Abraham Simon, the medallists. He was a rival of the former, who used puncheons for his graving, which Johnson never did, calling Simon a puncher, not a graver.

\* One Bowden, a captain of the trained-bands, was another carver at Wilton, I believe, at the same time with Taylor.

Johnson

Johnson besides painted landscapes from nature, selecting the most beautifull views of England, which he executed, it is said,\* with much judgment, freedom and warmth of colouring. His works are scarce. He died about the beginning of the reign of James II.

G R, ~~E E~~ N,

a seal-cutter, is only mentioned in a letter † to the Lord Treasurer from Lord Strafford, who says he had paid him one hundred pounds, for the seals of Ireland, but which were cut in England.

CHRISTIAN VAN VIANEN. ‡

As there was no art which Charles did not countenance, the chasers and embossers of plate were among the number of the protected at court. The chief was Vianen, whose works are greatly commended by Ashmole. || Several pieces of plate of his

\* English School.

† Strafford papers, June 9, 1633.

‡ He was of Nuremberg. See Wren's *Parentalia*, p. 136.

|| Order of the Garter, p. 492.



design were at Windsor, particularly two large gilt water-pots, which cost 235 *l.* two candlesticks weighing 471 ounces; on the foot of one of them was chased Christ preaching on the mount; on the other, the parable of the lost sheep; and two covers for a bible and common-prayer book, weighing 233 ounces; the whole amounting to 3580 ounces, and costing 1564 *l.* were in the year 1639, when the last parcels were delivered, presented as offerings by his majesty to the chapel of St. George. But in 1642 captain Foy broke open the treasury, and carried away all these valuable curiosities, as may be seen more at large in Dugdale. An agreement was made with the Earl-marshal, Sir Francis Windebank, and Sir Francis Crane, for plate to be wrought for the King at twelve shillings per ounce, and before the month of June 1637, he had finished nine pieces. Some of these I suppose were the above-mentioned; others were gilt, for Vianen complained that by the expence of the work, and the treble-gilding, he was a great loser, and desired to be considered. The designs themselves were thought so admirable, as to be preserved in the royal collection. King Charles had be-

sides

sides four plates chased with the story of Mercury and Argus. \* Mr. West has two oval heads in alto relievo six inches high of Charles and his Queen, with the initial letters of the workman's name, C. V. Lond. The Duke of Northumberland, besides other pieces of plate by him, has a salver by Van Vianen with huntings on the border, well designed, but coarsely executed. That ver was bequeathed to Charles Duke of Somerset by the widow of Earl Algernon High Admiral, whose seal, admirably cut by Simon, the Duke has also. The Earl of Exeter has a baion and ewer (bought at the sale of the same Duke of Somerset) with the name of C. Van Vianen 1632 at bottom of the ewer. There were others of the name, I do not know how related to him. The † King had the portrait of a Venetian captain by Paul Vianen; and the offering ‡ of the wife men by Octavian Vianen. There is a print of a head of Adam Van Vianen, painted by Jan. Van Aken, and etched by || Paul

\* Vanderdort's catal. p. 74.

† Ib. p. 137.

‡ Ib. p. 155.

|| Mr. Pennant mentions a piece of embossed plate exhibiting the resurrection, inscribed P. V. 1665. Perhaps the father of these artists was named Paul.

Vianen,

Vianen, above-mentioned. Christian Vianen had a very good disciple,

## FRANCIS FANELLI,

a Florentine, who chiefly practised casting in metal, and though inferior to Le Socur, was an artist that did credit to the King's taste. Vanderdort mentions in the Royal collection a little figure of a Cupid sitting on a horse running, by Fanelli, and calls him *the one-eyed Italian*. The figures of Charles I. and his Queen in niches in the quadrangle of St. John's college Oxford were cast by him, and are well designed. They were the gift of Archbishop Laud, and were buried for security in the civil war. William Duke of Newcastle was a patron of Fanelli, and bought many of his works, still at Welbeck; particularly a head in brass of Prince Charles 1640; with the founder's name behind the pedestal, Fr. Fanellius, Florentinus, sculptor magn. Brit. regis. And several figures in small brass; as, St. George with the dragon dead; another combating the dragon; two horses grazing; four others in different attitudes; a Cupid and a Turk, each on horse-back, and a centaur with a woman. By the

same hand, or Le Soeur's, are, I conclude, the three following curious busts, in bronze ; a head of Edward Lord Herbert of Chirbury, the Author, in the possession of the Earl of Powis ; and two different of the Lady Venetia Digby, wife of Sir Kenelm. Behind the best of them, on which the point-lace of her handkerchief is well expressed, is written this tender line, "Uxorem vivam amare voluptas, defunctam religio." One of ~~these~~ was probably saved from her monument. See before p. 160. Fanelli published two books of designs of architecture, fountains, vases, &c. One consists of fourteen plates in folio, no date. The other in twenty-one leaves was published by Van Merle at Paris 1661, engraved, as Vertue thought, by Faithorne, who was about that time in France. Fanelli had a scholar, called John Bank, who was living in 1713.

## THEODORE ROGIER S

is mentioned by Vanderdort,\* as the chaser of five square plates of silver with poetic stories in the King's collection ; and he

\* Page 73, 74.

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made an ewer from a design of Rubens, mentioned in the life of that painter. He must not be confounded with William Rogers an Englishman, who engraved the title-page to John Linschoten's collection of voyages to the East Indies.

I shall now set down what little I have ~~...to say~~ of the medallists of King Charles. Briot has been mentioned under the preceding reign: He and T<sup>r</sup> Simon, his disciple, possessed the royal favour till the beginning of the troubles; when Simon falling off to the parliament, \* a new medallist was employed on the few works executed for the King during the remainder of his life; his name was

### T H O M A S   R A W L I N S.

The first work by which he was known to the public was of a nature very foreign from

\* I have already referred the reader to Vertue's account of the two Simons and their works, which he intended as a part of this history of the arts, which is too long to transcribe here, and which would be mangled by an abridgment. Abraham Simon, one of the brothers, a man of a very singular character, had fancied that the Queen of Sweden was in love with him, and at last had an ambition of being a bishop.

his

his profession ; in 1640 he wrote a play called *The Rebellion*,\* and afterwards a Comedy, called *Tom Effence*. † He was appointed engraver to the mint, now become ambulatory, by patent in 1648 ; having in the preceding year while the King was at Oxford struck a medal on the action of *Keinton-field*. Under the date on the reverse is the letter R. sideways. ‡ ~~The~~ next year he struck another, after many offers of peace had been made by the King and been rejected ; on the reverse are a sword and a branch of laurel ; the legend, in utrumque paratus. The letter R. under the bust of the King. In 1644 he made a large oval medal, stamped in silver, with the effigies of a man holding a coin in his hand, and this inscription, *Guliel. Parkhurst Eq. aurat.º custos Camb. et monet. totius Angliae 1623. Oxon. 1644. R sculps.*

\* See *Langbaine*, p. 117. Subjoined to a book called *Goodfriday*, being meditations on that day, printed in 1648, is a collection of poems called *Calanthe* ; by T. R. who by the presentation-book Mr. Oldys found was our Thomas Rawlins.

† V. notes to Dryden's poems published in 4 volumes 1700. p. lxxxii. vol. i.

‡ Evelyn, p. iii, No. 32.

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I take for granted this Mr. Parkhurst had been either a patron or relation of Rawlins, or one cannot conceive why he should have gone back twenty-one years to commemorate an obscure person, so little connected with the singular events of the period when it was struck. This medal was in the collection of Sir Hans Sloane, and is now in the museum, as was and is, an oval piece of gold of Charles II. the reverse a ship; better workmanship than the preceding. There is but one piece more certainly known for his, a cast in lead, thus inscribed, Rob. Bolles de Scampton in com. Lincol. Baronet; under the shoulder T. Rawlins F. 1665. There might be, and probably were, other works of his hand, to which in prudence he did not set his name. Such is the bold medalion of Archbishop Laud, struck in 1644. He was employed by the crown 'till 1670, when he died. There is a print of his wife, with this inscription; Dorothea Narbona uxor D. Thomae Rawlins supremi sculptoris figilli Carol. I. et Carol. II. D. G. magn. Brit. Franc. et Hiber. regum: In Fleckno's works published in 1653 is, "A poem on that excellent cymelift

cymelift or sculptor in gold and precious stones, &c. Tho. Rawlins."

## JOHN VARIN or WARIN

was an eminent medallist in France, but appears by some works to have been in England, at least to have been employed by English; there are four such pieces in the collection of Mr. West; the first, a large madalion cast, Guil. fil. Rob. Ducy mil. et baronet. actat. suae 21, 1626. Another, a cast medal of Philip Howard S. R. E. Card. Norfolk. Endymion Porter actat. 48, 1635. And Margareta, uxor, aet. 25, 1633. I have a good medal of Cardinal Richelieu by Warin, who died in 1675, as I learn from a jetton of him by Dacier. Warin was exceedingly fond of money, and having forced his daughter, who was beautiful, to marry a rich and deformed officer of the revenue, she poisoned herself a few days after the wedding, saying, "I must perish, since my father's avarice would have it so." V. *Lettres de Guy Patin*; and *Recreations histor.* vol. i. p. 75. 1768.

The last artist that I have to produce of this period, but the greatest in his profession



that has appeared in these kingdoms, and so great, that in that reign of arts we scarce know the name of another architect, was

## I N I G O     J O N E S,

who, if a table of fame like that in the *Tatler*, were to be formed for men of real and indisputable genius in every country, would save England from the disgrace of not having her representative among the arts. She adopted Holbein and Vandyck; she borrowed Rubens, she produced Inigo Jones. Vitruvius drew up his *Grammar*, Palladio showed him the practice, Rome displayed a theatre worthy of his emulation, and King Charles was ready to encourage, employ, and reward his talents. This is the history of Inigo Jones as a genius. The particulars of his life have been often written, and therefore I shall run them over very briefly; adding some less known minutiae [which, I fear, are the characteristics of these volumes] and some catalogue of his works.

He was born about 1572, the son of a cloth-worker, and by the most probable accounts, bound apprentice to a joiner, but even in that obscure situation, the brightness

ness of his capacity burst forth so strongly, that he was taken notice of by one of the great Lords at court ; some say, it was the Earl of Arundel ; the greater \* number that it was William Earl of Pembroke ; though against that opinion there is, at least, a negative evidence, which I shall mention presently. By one of these Lords, Inigo was sent to Italy to study landscape-painting, to which his inclination then pointed, and for which that he had a talent, appears by a small piece preserved at Chiswick : the colouring is very indifferent, but the trees freely and masterly imagined. He was no sooner at Rome, than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived Whitehall. In the state of Venice he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act, † we are not told, though

\* Among whom is Loyd in his *Memoires*, p. 577.

† Though no building at Venice is attributed to Inigo, the palace and a front of a church at Leghorn are said to be designed by him.

it would not be the least curious part of his history ; certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark and appointed him his architect ; but on what buildings he was employed in that country we are yet to learn. James I. found him at Copenhagen, and Queen Anne took him in the quality of her architect to Scotland. He served Prince Henry in the same capacity, and the place of surveyor-general of the works was granted to him in reversion. On the death of that Prince, with whom at least all his lamented qualities did not die, Jones travelled once more to Italy, and assisted by ripeness of judgment perfected his taste. To the interval between those voyages I should be inclined to assign those buildings of Inigo, which are less pure, and border too much upon that bastard style, which one calls *King James's Gothic*. Inigo's designs of that period are not Gothic, but have a littleness of parts and a weight of ornaments, with which the revival of the Grecian taste was encumbered, and which he shook off in his grander designs. The surveyor's place fell and he returned to England, and as if architecture was not all he had learned, at Rome,

with

with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaster to imitate his example, 'till the whole arrears were cleared.

In the reign of James I find a payment by a warrant from the council to Inigo Jones, Thomas Baldwin, William Portington and George Weale, officers of his majesty's works, for certain scaffolds and other works by them made, by the command of the Lord Chamberlain, against the arraignment of the Earl of Somerset and the Countess his Lady. The expence was twenty pounds.

In the *Foedera* \* is a commission to the Earl of Arundel, Inigo Jones and several others, to prevent building on new foundations within two miles of London and palace of Westminster.

In 1620 he was employed in a manner very unworthy of his genius. King James set him upon discovering, that is, guessing, who were the founders of Stone-henge. His

\* Vol. xviii. p. 97. See also in the Strafford papers some letters of Mr. Garrard which contain an account of proceedings under that commission, by virtue of which twenty newly erected houses in St. Martin's-lane were pulled down.

ideas were all romanized; consequently his partiality to his favorite people, which ought rather to have prevented him from charging them with that mass of barbarous clutnsiness, made him conclude it a Roman Temple. It is remarkable that whoever has treated of that monument, has bestowed it on whatever class of antiquity he was peculiarly fond of; and there is not a heap of stones in these Northern countries, from which nothing can be proved, but has been made to depose in favour of some of these fantastic hypotheses. Where there was so much room for visions, the Phoenicians could not avoid coming in for their share of the foundation; and for Mr. Toland's part, he discovered a little stone-henge in Ireland, built by the Druids Gealcopa, (who does not know the Druids Gealcopa?) who lived at Inisfoen in the county of Donnegal. \*

In the same year Jones was appointed one of the commissioners for the repair of St. Paul's, but which was not commenced 'till the year 1633, when Laud, then Bishop of London, laid the first stone and Inigo the fourth. In the restoration of that cathedral

\* See a summary of this controversy in the life of Inigo Jones in the *Biographia Britannica*.

he made two capital faults. He first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of that cathedral. Jones indeed was by no means successful when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteristics of that architecture. The cloyster beneath seems oppressed, by the weight of the building above. \*

The authors of the life of Jones place the erection of the banquetting-house in the reign of King Charles; but, as I have shown from the accounts of Nicholas Stone, it was begun in 1619, and finished in two years—a

\* In Dugdale's *Origines Judiciales*, p. 34, is an account of the building of that chapel from a design of Inigo. The first proposal of building it was in 1609, but it was retarded 'till about 1617. The charge was estimated at two thousand pounds. It was finished in five years, and consecrated on Ascension day 1623 by the bishop of London, Dr. Donne preaching the sermon.

finall part of the pile, designed for the palace of our Kings; but so compleat in itself, that it stands a model of the most pure and beautifull taste. Several plates of the intended palace of Whitehall have been given, but, I believe, from no finished design. The four great sheets are evidently made up from general hints, nor could such a source of invention and taste, as the mind of Inigo, ever produce so much sameness. The strange kind of cherubims on the towers at the end are preposterous ornaments, and whether of Inigo or not, bear no relation to the rest. The great towers in the front are, too near, and evidently borrowed from what he had seen in Gothic, not in Roman buildings. The circular court is a picturesque thought, but without meaning or utility. The whole fabric however was so glorious an idea, that one forgets for a moment, in the regret for it's not being executed, the confirmation of our liberties obtained by a melancholy scene that passed before the windows of that very banquetting-house.

- In 1623 he was employed at Somerset-house, where a chapel was to be fitted up for the Infanta, the intended bride of the Prince.

Prince. \* The chapel is still in being. The front to the river, part only of what was designed, and the water-gate, were erected afterwards on the designs of Inigo; as was the gate at York-stairs.

Upon the accession of Charles he was continued in his posts under both King and Queen. His fee as surveyor was eight shillings and four-pence per day, with an allowance of forty-*nine* pounds a year for house-rent, besides a clerk, and incidental expences. What greater rewards he had are not upon record. Considering the havoc made in offices and repositories during the war, one is glad of being able to recover the smallest notices.

During the prosperous state of the King's affairs, the pleasures of the court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusements; and I have no doubt but the celebrated festivals of Louis XIV. were

\* Sir H. Bourghier in a letter to archbishop Usher, dated July 14, 1623, says, "The new chapel for the Infanta goes on in building." There was another chapel erected for her at St. James's, of which Don Carlos Colonna laid the first stone. V. Rushworth.



copied from the shows exhibited at Whitehall, in it's time the most polite court in Europe. Ben Johnson was the laureat ; Inigo Jones, the inventor of the decorations ; Laniere and Ferabosco composed the symphonies ; the King, the Queen, and the young nobility danced in the interludes. We have accounts of many of these entertainments, called masques : They had been introduced by Anne of Denmark. I shall mention those in which Jones was concerned.

Hymenaci, or solemnities of masque and barriers, performed on the twelfth-night 1606, upon occasion of the marriage of Robert Earl of Essex, and the Lady Frances daughter of the Earl of Suffolk ; at court ; by Ben Johnson. Master Alphonso Ferabosco sung ; master Thomas Giles made and taught the dances.

Tethys's festival, a masque, presented on the creation of Henry Prince of Wales, June 5, 1610. The words by S. Daniel, the scenery contrived and described by master Inigo Jones. This was called the Queen's wake. Several of the Lords and Ladies acted in it. Daniel owns that the machinery, and contrivance and ornaments of the

the scenes made the most conspicuous part of the entertainment.

February 16, 1613, a masque at Whitehall on the nuptials of the Palsgrave and the Princess Elizabeth, invented and fashioned by our kingdom's most artfull and ingenious architect Inigo Jones; digested and written by the ingenious poet, George Chapman.\*

Jones had dabled in poetry himself: there is a copy of verses by him prefixed to Coryat's Crudities, among many others by the wits of that age, who all affected to turn Coryat's book into ridicule, but which at least is not so foolish as their verses.

Pan's anniversary, a masque at court before King James I. 1625. Inventors Inigo Jones and Ben Johnson.

Love's Triumph, 1630, by the King and nobility; the same inventors.

Chlorida, the Queen's masque at court, 1630. The same.

Albion's triumph, a masque presented at

\* \* Chapman was an intimate friend of Jones, and in 1616 dedicated his translation of Musaeus "To the most generally ingenious and learned architect of his time, Inigo Jones, Esq; surveyor of his majesty's works." See Wood's *Athenae*, p. 591. Jones made the monument for Chapman in the church-yard of St. Giles.

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court by the King's Majesty and his Lords, on twelfth-night, 1631; by Inigo and John-son.

The temple of love, a masque at Whitehall, presented by the Queen and her Ladies, on Shrove-tuesday, 1634, by Inigo Jones, surveyor, and William Davenant.

Coelum Britannicum, a masque at Whitehall in the banquetting-house on Shrove-tuesday-night; the inventors, Thomas Carew, Inigo Jones.

A masque presented by Prince Charles September 12, 1636, after the King and Queen came from Oxford to Richmond.

Britannia triumphans, a masque presented at Whitehall by the King and his Lords on twelfth-night 1637.

Salmacida Spolia, a masque presented by the King and Queen at Whitehall on Tuesday January 21, 1639. The invention, ornaments, scenes and apparitions, with their descriptions, were made by Inigo Jones, surveyor-general of his majesty's works; what was spoken or sung, by William Davenant, her majesty's servant.

Love's mistress, or the Queen's masque, three times presented before their Majesties at the Phoenix in Drury-lane, 1640. T. Heywood

Heywood gives the highest commendation of Inigo's part in this performance.

Lord Burlington had a folio of the designs for these solemnities, by Inigo's own hand, consisting of habits, masks, scenes, &c.

The harmony of these triumphs was a little interrupted by a war that broke out between the composers, Inigo and Ben; in which whoever was the aggressor, the turbulent temper of Johnson took care to be most in the wrong. Nothing exceeds the grossness of the language that he poured out, except the badness of the verses that were the vehicle. There he fully exerted all that brutal abuse which his contemporaries were willing to think wit, because they were afraid of it; and which only serves to shew the arrogance of the man, who presumed to satirize Jones and rival Shakespeare. With the latter indeed he had not the smallest pretensions to be compared, except in having sometimes written absolute nonsense. Johnson translated the ancients, Shakespeare transfused their very soul into his writings.

Another person who seems to have borne much resentment to Jones was Philip Earl of Pembroke; \* in the Harleian library was

\* R. Symondes calls him, the bawling coward.

an edition of Stone-henge which formerly belonged to that Earl, and the margins of which were full of strange notes written by him, not on the work, but on the author or any thing else. I have such another common-place book, if one may call it so, of Earl Philip, the life of Sir Thomas More. In the Stonehenge are memorandums, jokes, witticisms and abuse on several persons, particularly on Cromwell and his daughters, and on Inigo, whom his Lordship calls, Iniquity Jones; and says, he had 16000*l.* a year for keeping the King's houses in repair. This might be exaggerated, but a little supplies the want I have mentioned of any record of the rewards bestowed on so great a man. It is observable that the Earl who does not spare reflections on his architect, never objects to him his having been maintained in Italy by Earl William; nor does Webb in his preface to the Stone-henge, though he speaks of Inigo's being in Italy, say a word of any patron that sent him thither. Earl Philip's resentment to Jones was probably occasioned by some disagreement while the latter was employed at Wilton. There he built that noble front, and a grotto at the end of the water. Wilton is one of the

the principal objects in a history of the arts, and belles lettres. Sir Philip Sidney wrote his *Arcadia* there for his sister; Vandyck drew many of the race, Holbein and Inigo Jones imagined the buildings, Earl Thomas compleated the collection of pictures and assembled that throng of statues, and the last Earl Henry has shown by a bridge designed by himself, that had Jones never lived, Wilton might yet have been a villa worthy of ancient Rome.

The works of Inigo are not scarce, though some that bear his name were productions of his scholars: some indeed neither of the one nor the other. Albins in Essex, I should attribute to the last class, though always ascribed to Inigo. If he had any hand in it, it must have been during his first profession, and before he had seen any good buildings. The house is handsome, has large rooms and rich cielings, but all entirely of the King James's Gothic. Pishio-bury in Hertfordshire is said to have been built by him for Sir Walter Mildmay. At Woburn is a grotto-chamber, and some other small parts by him, as there is of his hand at Thorney-abbey, and a summer-house at Lord Barrington's in Berkshire.

The middle part of each end of the quadrangle at St. John's Oxford is ascribed to him. The supporters of the royal arms are strangely crowded in over the niches; but I have seen instances of his over-doing ornament. Charlton-house in Kent is another of his supposed works; but some critics have thought that only the great gate at the entrance and the colonades may be of his hand. The cabinet at Whitehall for the King's pictures was built by him, but we have no drawing of it. At St. James's he designed the Queen's chapel. Surgeon's-hall is one of his best works; and of the most admired, the arcade of Covent-garden and the church; two structures, of which I want taste to see the beauties: In the arcade there is nothing remarkable; the pilasters are as errant and homely stripes as any plaisterer would make. The barn-roof over the portico of the church strikes my eyes with as little idea of dignity or beauty \* as it could

\* In justice to Inigo one must own, that the defect is not in the architect but in the order — who ever saw a beautiful Tuscan building? Would the Romans have chosen that order for a temple? Mr. Onslow, the late speaker, told me an anecdote that corroborates my opinion of this building. When the Earl of Bedford sent

could do if it covered nothing but a barn. The expence of building that church was 4500*l*. Ambresbury in Wiltshire was designed by him, but executed by his scholar Webb,\* who married a cousin-german of Jones. Chevening is another house ascribed to him, but doubtfull; Gunnersbury near Brentford was certainly his; the portico is too large, and engrosses the whole front except a single window at each end. The stair-case and salon are noble, but destroy the rest of the house; the other chambers are small, and crowded by vast chimney-pieces, placed with an Italian negligence in any corner of the room. Lindsey-house \* in Lincoln's-inn-fields has a chaster front, but is not better disposed for the apartments. In 1618 a special commission was issued to the Lord Chancellor, the Earls of Worcester, Pembroke, Arundel, and others, to

sent for Inigo, he told him he wanted a chapel for the fashioners of Covent-garden, but added, he would not go to any considerable expence; in short, said he, I would not have it much better than a barn—Well! then, replied Jones, you shall have the handsomest barn in England.

\* Jones was one of the first that observed the same gradual diminution of pilasters as in pillars. Lindsey-house owes it's chief grace to this singularity.



plant, and reduce to uniformity Lincoln's-inn-fields, \* as it shall be drawn by way of map or ground-plot, by Inigo Jones, surveyor general of the works. Colehill, in Berkshire, the seat of Sir Matthew Pleydell, built in 1650, and Cobham-hall in Kent, were his. He was employed to rebuild Castle-Ashby, and finished one front, but the civil war interrupted his progress there and at Stoke-park in Northamptonshire. Shaftsbury-house, now the London-lying-in hospital, on the east side of Alder-gate-street, is a beautifull front; at Wing, seven miles from his present seat at Ethorp in Buckinghamshire, Sir William Stanhope pulled down a house built by Inigo. The front to the garden of Hinton St. George in Somersetshire, the seat of Earl Poulet; and the front of Brympton, formerly the mansion of Sir Philip Sydenham, were from designs of Jones; as Chilham-castle, and the tower of the church at Staines, where Inigo sometime lived, are said to be. So is

\* That square is laid out with a regard to so trifling a circumstance, as to be of the exact dimensions of one of the pyramids. This would have been admitted in those ages, when the keep at Kenelworth-castle was erected in the form of a horse-fetter, and the Escorial in the shape of St. Laurence's gridiron.

a very.

a very curious work, if really by him, as I know no other performance of his in that kind, a bridge at Gwydder in Wales, on the estate of the Duke of Ancaster. Some alterations and additions he made at Sion. At Oatlands remains a gate of the old palace, but removed to a little distance, and repaired, with the addition of an inscription, by the present Earl of Lincoln. The Grange, the seat of the Lord Chancellor Henley in Hampshire, is entirely of this master. It is not a large house, but by far one of the best proofs of his taste. The hall which opens to a small vestibule with a cupola, and the staircase adjoining, are beautiful models of the purest and most classic antiquity. The gate of Beaufort-garden at Chelsea, designed by Jones, was purchased by Lord Burlington and transported to Chiswick, where in a temple are some wooden seats with lions and other animals for arms, not of his most delicate imagination, brought from Tart-hall. He drew a plan for a palace at Newmarket, but not that wretched hovel that stands there at present. \* The last, and one of the most  
• beautiful

*In* Hasted's hist. of Kent, vol. ii. p. 783, it is said that he built the front of Lee's court; and Judde House, p. 797. As in the concise account of some natural cu-

beautifull of his works, that I shall mention, is the Queen's house at Greenwich. The first idea of the hospital is said to have been taken by Webb from his papers. The rest of his designs, and his smaller works, as chimnies and cielings, &c. may be seen in the editions of Kent, Ware, Vardy, and Campbell. \*

Dr. Clarke of Oxford had Jones's Palladio with his own notes and observations in Italian, which the doctor bequeathed to Worcester college. The Duke of Devonshire has another with the notes in Latin. Lord Burlington had a Vitruvius noted by him in the same manner. The same Lord had his head by Dobson. At Houghton, it is by Vandyck. Hollar engraved one of them. Villamena made a print of him while

..  
riofities in the environs of Malham Craven, 1786, Appendix, p. 5, Storyhurst, the seat of Thomas Weld, Esq; is said to have been designed by Inigo for Sir Nich. Sherborne.

\* In Hutchins's history of Dorsetshire vol. ii. p. 461, there is a plate of a handsome gateway at Clifton Maubank, which is ascribed to Inigo, and, I believe, justly. There is simplicity and proportion, arches with shells, and a Grecian entablature, though mixed with many traces of the bad style that preceded him. It seems to have enticed the age by degrees into true taste.

he was in Italy. Among the Strafford papers there is a letter from Lord Cottington to the Lord deputy sending him a memorial from Inigo, relating to the procurement of marble from Ireland.

Inigo tasted early of the misfortunes of his master : He was not only a favorite \* but a Roman catholic. In 1646 he paid 545*l.* for his delinquency and sequestration. Whether it was before or after this fine I know not, that he and Stone buried their joint stock of ready money in Scotland-yard ; but an order being published to encourage the informers of such concealments, and four persons being privy to the spot where the money was hid, it was taken up and reburied in Lambeth-marsh.

Grief, misfortunes, and age, terminated his life. He died at Somerset-house July 21, 1651, and on the 26th of the same month was buried in the church of St. Bennet's Paul's-wharf, where a monument † erected to

\* In Vanderdort's catalogue is mention of a picture of Stenwick bought by Inigo for the King, p. 15, and of a waxen picture of Henry VIII. and a drawing of Prince Henry presented by him p. 75.

† The arms on the frame of his picture, when bought by Sir Robert Walpole, were, per bend sinister ermine

S 4

and

to his memory was destroyed in the fire of London.

I here conclude this long chapter on the reign of King Charles. The admirers of that Prince, will not think, I hope, that I have stinted them in anecdotes of their favorite monarch.

The next scarce deserves the name of a chapter; it contains the few names we find of

and ermine, a lion rampant, or, within a border engrailed of the same.

# ANECDOTES of PAINTING, &c.

## CHAP. III.

### ARTISTS *during the* INTERREGNUM.

OF these the first in rank, if not in merit, was

#### GENERAL LAMBERT,

who, we are told by the author of the English School, was a great encourager of painting and a good performer in flowers; some of his works were at the Duke of Leeds's at Wimbleton; and it was supposed that he received instructions from Baptiste Gaspar, whom he retained in his service. The General's son John Lambert painted portraits. There is a medal of the General by Simon.

#### ROBERT WALKER,

a portrait painter, cotemporary with Vandyck, but most remarkable for being the principal painter employed by \* Cromwell,

\* There is a capital half length of General Moncke at the Countess of Montrath's Twickenham park. I do not know the painter, but probably it was Walker.

whose

whose picture he drew more than once. One of those portraits represented him with a gold chain about his neck, to which was appendent a gold medal with three crowns, the arms of Sweden and a pearl; sent to him by Christina in return for his picture by Cooper, on which Milton wrote a Latin epigram. This head by Walker is in the possession of Lord Mountford at Horseth in Cambridgeshire, and was given to the late Lord by Mr. Commissary Greaves, who found it in an Inn in that County. \* Another piece contained Cromwell and Lambert together: This was in Lord Bradford's collection. A third was purchased for the Great Duke, whose agent having orders to procure one, and meeting with this in the hands of a female relation of the protector, offered to purchase it; but being refused, and continuing his sollicitations to put him off, she asked 500*l.*—and was paid it. It was on one of these portraits that Elsum wrote his epigram which is no better than the rest.

By lines o'th face and language of the eye,  
We find him thoughtfull, resolute and fly

From one of R. Symondes's pocket-book

\* Another is at the Earl of Essex's at Cashbury.

in which he has set down many directions in painting that had been communicated to him by various artists, he mentions some from Walker, and says, the latter received ten pounds for the portrait of Mr. Thomas Knight's wife to the knees; that she sat thrice to him, four or five hours at a time. That for two half lengths of philosophers, which he drew from poor old men, he had ten pounds each in 1652; that he paid twenty-five pounds for the Venus putting on her smock (by Titian) which was the King's, and valued it at sixty pounds, as he was told by Mrs. Boardman, who copied it; a paintress of whom I find no other \* mention; and that Walker copied Titian's famous Venus, which was purchased by the Spanish Ambassador, and for which the King had been offered 2500 *l.* He adds, Walker cries up De Critz for the best painter in London.

Walker had for some time an apartment in Arundel-house and died a little before the restoration; his own † portrait is at Leicester-house, and in the picture-gallery at Ox-

\* He names too Loveday and Wray, equally unknown.

† There is a good print of Walker, holding a drawing, by Lombart.



ford. Mr. Onslow has a fine whole length, sitting in a chair, of Keble keeper of the great seal in 1650 by this painter.

## EDWARD MASCALL

drew another portrait of Cromwell, which the Duke of Chandos bought of one Clark, then of the age of 106, but hearty and strong, who had been summoned to London on a cause of Lord Coningsby. This man had formerly been servant of Mascall and had married his widow, and was at that time possessed of 300 *l.* a year at Trewellin in Herefordshire. He had several pictures painted by Mascall. Of the latter there is an indifferent print, inscribed, *Effigies Edwardi Mascall, pictoris, sculpta ab exemplari propriâ manu depicto. James Gammon sculpsit.*

## — H E Y W O O D.

Of this person I find no mention but that in 1650 he drew the portrait of General Fairfax, which was in the possession of Mr. Brian Fairfax. A draught from this by one James Hule was produced to the society of Antiquaries by Mr. Peck in 1739.

PETER

PETER BLONDEAU,

A N D

THOMAS VIOLET,

were employed by the commonwealth to coin their money, of whom and their contests see Vertue's account in his history of the works of Thomas Simon p. 17. Blondeau, after the restoration, November 3, 1662, received letters of denization, and a grant for being engineer of the mint in the tower of London, and for using his new invention for coining gold and silver with the mill and press; with the fee of 100 l. per ann.

FRANCIS CARTER,

was chief clerk of the works under Inigo Jones: There is an entry in an office-book of a payment to him of 66 l.—13 s.—4 d. He lived in Covent-garden, and during the commonwealth was a justice of peace, and made surveyor of the Works, in which post he was continued by Oliver. He died soon after the restoration.

At

**286**     *Artists during the Interregnum.*

At the Protector's funeral among others  
walked the following persons, his officers,

The master carpenter,  
Mr. Davenport, master joyner,  
Mr. Kingwood, master carver,  
Mr. Philips, master mason,  
Mr. Thomas Simon, chief graver of the  
mint.

END OF VOLUME THE SECOND.

A P P E N -

# A P P E N D I X.

•• *De Concessione Officii Danieli Mittens.*

**C**HARLES, by the Grace of God, &c.  
• To all whome these presentes shall  
come, Greeting ;

Knowe yee that wee, haveing experience  
of the facultie and skill of Daniel Mittens  
in the art of picture draweing, of our espec-  
ciall grace, certaine knowledge and meere  
motion, have given and granted, and by  
theise presentes, for us our heirs and suc-  
cessors, doe give and graunte unto the said  
Daniel Mittens the office or place of one of  
our picture drawers of our chamber in or-  
dinary, and him the said Daniel Mittens,  
one of our picture drawers of the chamber  
of us our heires and successors, do appointe  
constitute and ordaine by theise presentes,  
To have, houlde, occupy and enjoy the said  
office or place unto the said Daniel Mit-  
tens for and dureing his naturall life ;

And further, of our more especiall grace  
and certaine knowledge and meere motion,

• Rymer's Foedera vol. xviii. p. III.

wee

## *A P P E N D I X.*

wee have given and graunted, and, by theise presentes for us our heirs and successors, doe give and graunte unto the saide Daniel Mittens for the exercising of the saide office or place, the yearlie fee and allowance of twentie pounds of lawfull money of Englande by the yeare, to have and to holde receive and enjoy the saide fee and allowance of twentie pounds by the yeare, to the saide Daniel Mittens and his assignes, for and during the naturall life of the saide Daniel Mittens, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and successors, by the hands of the Treasurer and Chamberlaines of us our heirs and successors there for the tyme being, att the foure usuall feasts of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, St. Michaell the Archangell, the Byrth of our Lord God, and the Annuntiation of the blessed Virgin Mary by even portions to be paid, the first payment thereof to begin from the feaste of the Annuntiation of the blessed Virgin Mary last past before the date hereof, together with all and all manner of other fees, profitts, advantages, rights, liberties, commodities and emolu-

*A P P E N D I X.*

emoluments whatsoever to the said office or place belonging or of righte appertayning, or which hercafter maie anie way be due belonging or apperteyning ; .

Wherefore our will and pleasure is, and wee doe by theise presentes, for us our heires and successors, commaunde and authorize the saide Treasurer, Chauncellor, Under-treasurer and Barons of the said Exchequer for the tyme being, and all other the officers and ministers of the saide courte, and of the receipte there for the tyme beinge, that they, and every of them, to whom itt doth or shall appertaine, doe not only upon sighte of theise our letters pattents, or the inrollment of them, from tyme to tyme pay and deliver, or cause to be payed and delivered unto the said Daniel Mittens and his assignes the saide yearlie fee and allowance of twenty pounds as the same shall growe due, but doe alsoe give allowance thereof accordinge to the true intente and meaning of theise presentes : And theise our letters pattents, or the inrollment thereof, shall be yearlie and from tyme to tyme, as well to the Treasurer and Chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to

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A P P E N D I X.

whome it shall apperteyne, a sufficient warrant and discharge in this behalfe;

Although expresse mention, &c.

In Witnes, &c.

Witnes our self at Westminster, the fowerth day of June.

*Per Breve de Privato Sigillo.*

*Pro Daniele Myttens.*

REX, quarto die Junii, concessit Danieli Myttens the office of one of the picture drawers of the King's chamber during his lyff. P. S.

*\* De concessione speciali Francisco Crane Militi.*

CHARLES, by the Grace of God, &c. To the Treasorer, Chancellor, Undertreasorer, Chamberlaines and Barons of the Exchequer, of us, our heires and successors now being, To the Receavor Generall of us, our heires and successors of our Duchie of Cornwall for the time being, and to all other the officers and ministers of us, our heires and successors, to whome itt shall apperteyne, and to everye of them, Greeting.

\* Rymer. vol. xviii. p. 60.

Whereas

## A P P E N D I X.

Whereas upon our bargaine heretofore made by ourself, with our trustie and well-beloved servant Sir Francis Crane Knight, for three suits of gould tapistries by him delivered to our use, we stand indebted to the said Sir Francis Crane in the somme of six thousand poundes of lawfull money of England, for satisfaction of which somme we are well pleased to give unto him an annuitie or yeerlie pension or allowance of one thousand pounds for ten years, or reasonable recompence or allowance for the forbearance of the said debte of sixe thousand poundes, if wee shall fynde cause at anie time to pay in the same; and whereas we are graciouslie pleased to contribute one thousand poundes a yeare towards the furtherance, upholding and maintenance of the worke of tapestries, lately brought into this our kingdome by the said Sir Francis Crane, and now by him or his workmen practised and put in use at Mortlake in our countie of Surrey;

Knowe yee that wee, as well in satisfaction of the said debte or somme of six thousand pounds, so as aforesaid mentioned to be by us oweing unto the said Sir Francis Crane, as in performance of our royal intention, pleasure and purpose in the payment of the



*A P P E N D I X.*

saïd contribution for the better maintenance of the saïd woorke of tapestries, of our especial grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents, for us, our heirs and successors, doe give and graunte unto the saïd Sir Francis Crane one annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere,

To have, houlde, perceive, receive and take the saïd annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere, to the saïd Sir Francis Crane, his executors or assignes, from the feast of the Byrth of our Lord God laste paste before the date hercof, for and during the terme, and untill the full ende and terme of ten yeares from thence next ensueing, fullie to be compleate and ended, To be perceived, had and taken at and from the handes of the Receivor Generall of us, our heirs and successors for the tyme being of our saïd Duchie of Cornwall, out of the rentes, somme and sommes of money reserved, due and payable, or hereafter to be due and payable unto us, our heirs and successors, for or in respect of the preemption of rynne within the counties of Cornwall and

## A P P E N D I X.

Devon, and which shall from tyme to tyme be paid unto and be remayning in the handes of the said receivor for the tyme being, or at the receipt of the Exchequer of us, our heires and successors, by the hands of the Treasorer, Undertreasorer and Chamberlaines of the said Exchequer for the tyme being or some of them, out of the treasure of us, our heires and successors from tyme to tyme remayneing in their or any of their handes, at the feastes of the Nativitie of St. John Baptiste, and the Byrth of our Lord God, by even and equal portions to be payde, the firste paymente thereof to be made at the feaste of the Nativitie of St. John Baptiste next ensueing the date of theis presentes; Wherefore our will and pleasure is, and wee do hereby for us, our heires and successors straightlie charge and commaund, the Reccivor Generall of us, our heires and successors of the said Duchie of Cornwall for the tyme being, and also the Treasorer, Undertreasorer and Chamberlaynes of the Exchequer of us, our heires and successors for the tyme being, that they or some of them, upon sight of theis our letters pattents, or the inroolment of them, doe from tyme to tyme paie and deliver, or cause to be

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payde

*A P P E N D I X.*

payde and delivered unto the said Sir Francis Crane, his executors or assignes, the foresaide annuitie or yeerlie pension of two thousand poundes of lafull money of England before by these presents given and graunted, accordinge to the tenor, effecte and true intent and meaning of theis our letters pattents.

And our further will and pleasure is, and wee doe hereby, for us, our heires and successors, give full power and authoritie unto, and also require and commaund, the Treasurer, Chancellor, Undertreasorer and Barons of the said Exchequer of us, our heires and successors for the tyme being, or any other our officers to whom it shall or may appertaine, that they and everie of them doe from tyme to tyme make and give allowance and defalcation unto the said Receiver Generall for the tyme being, of his accompte and accompts to be made for the revenue within his chardge, and receipte of, and for, all such payments, somme and sommes of money as the said Receivor shall, from tyme to tyme paie and deliver to the said Sir Francis Crane, his executors or assignes out of the rents, somme and sommes of money, payable or to be payable unto

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us our heires or successors, for or in respect of the said preemption of tynne, according to the true intente and meaning of theis presents, and theis presents or the inrollment thereof shall be as well unto the said Receiver for the tyme being a sufficient warrant and discharge for the deliverie and payment thereof, as alsoe to the said Treasurer, Chancellor, Undertreasorer, Chamberlaines and Barons of the Exchequer, or anie other our officers to whome itt may appertayne, for the allowance thereof accordinglye, and shall be likewise a sufficient warrant and discharge to the said Treasurer, Undertreasorer and Chamberlains of the said Exchequer for the time being, without any further or other warrant or declaration of the pleasure of us, our heires or successors, in that behalfe to be had, procured or obteyned; Provided alwaies, and our intente and meaning is, That if wee, our heirs or successors, shall at any tyme or tymes hereafter, dureing or within the said terme of ten years, paie or cause to be paide to the said Sir Francis Crane, his executors or assignes, at one entire payment, soe much lawfull money of England as, together with such sommes of money, which the said Sir

## A P P E N D I X.

Francis Crane, his executors or assignes shall in the meane time receive in liewe of one thousand poundes per annum, parcel of the said annuitie of two thousand poundes per annum, intended to the said Sir Francis Crane for satisfaction of his said debte, shall make upp the full somme of six thousand poundes for the aforesaid debte, and soe much more as the interest thereof, to be accompted after the rate of eight poundes for a hundred by the yeare shall amounte unto in the meane tyme from the date hereof, That then and from thenceforth, all further payments of the saide one thousand poundes, intended for satisfaction of the aforesaid debte and all arrearages thereof then incurred, shall cease and determyne, but the other one thousand poundes, parcell of the said two thousand poundes, shall continue and remayne in force, to be ymployed for and towards the maintenance and supportation of the said woorke, according to our gracious intention in that behalfe, anie thing in theis presents contained to the contrarie notwithstanding.

' And lastlie, our will and pleasure is, that theis our letters pattents, or the inrollment of  
of

A P P E N D I X.

of them, shall be sufficient and of validitie,  
according to the true meaning of the same.

Although exprefs mention, &c.

In Witnes, &c.

Witnes our self at Westminster the tenth  
daie of May.

*Per Breve de Privato Sigillo.*

\* *De concessione dimissionis Franciscæ Ducissæ Richmond et Lenox et Franciscæ Crane.*

CHARLES, by the Grace of God, &c.  
To all to whome these presents shall  
come Greeting, •

Whereas, our most deare and royal father, Kinge James, of blessed memory, having bene, divers yeares since, informed of the great prejudice and daily losse which his loveing subjects did susteyne, by the use of private and unwarranted farthing tokens of lead, brasse and other mettale, which di-

\* Rymer. vol. xviii. p. 143.

*A P P E N D I X.*

vers vintners, victuallers, tapsters, chaundlers, bakers and other inferior tradesmen, were then wont to obtrude and putt upon their chapmen and customers in the buying and selling of small commodities; And finding in his royall wisdom that, besides the inconvenience and losse that these tokens brought with them to the poorer sort of people, the use of them was not without some wrong to his royall prerogative, which ought not only to authorize all sorts of coyne, but whatsoever else in the nature of coyne should serve as the measure of buying and selling; Out of these considerations, which were for the preservation of his Majesties own honour and the good and benefit of his loveing subjects, itt pleased his Majesty thereupon to appoynt and ordeyne, by lettres patents under his great seale of England, that a convenient quantity of one uniforme sort of farthinge tokens should be exactly and artificially made in copper, with his Majesties name and title thereupon, to be stamped, to be publickly used, and to passe betweene man and man for farthings, and did settle and establish a rechange of them into money, whereby the poorer sort of people might buy and sell with more  
conveniencie,

*A P P E N D I X.*

conveniencie, and the subject in generall receive ease without losse;

Nówe,

For that itt is found by experience had of the laudable use and constant rechange of those farthing tokens of copper into money, soe<sup>e</sup> made by authority as aforesaid, that they are growne acceptable and pleasing to all our subjects, and of very necessary and daily use instead of single money, both for charity to the poore and for the more easie tradeing in pettie commodities,

We have thought fitt to contynue and establishe the use thereof by like letters patents, for the residue of the terme which our said royall father was pleased to graunt in that behalfe, in such manner as is hereafter specified.

Know yee therefore that wee, aswell in consideration of the premises, as for divers other good causes and considerations us hereunto especially moveinge, of our especiall grace, certayne knowledge and meere motion, and of our prerogative royall, have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto, our right trustie and wel-beloved cosen, the Lady Frances Duchesse Dowager



*A P P E N D I X.*

Dowager of Richmond and Lenox, and to our welbeloved fervant, Sir Francis Crane Knight, their executors, administrators and assignes, full free and absolute licence, power and authority that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, by themselves or any of them, or by their or any of their deputies, workmen or servants, shall and may, during the termes of yeares hereafter in these presents mentioned, make, in some convenient place at their or any of their pleasure or appointment, such a competent quantety of farthing tokens of copper as may be conveniently by them, or any of them yssued amongst the loving subjects of our heires and successors, within our realmes of England and Ireland, and the domynion of Wales, or any of them, within the termes of yeares hereafter mencyned, and the same, soe made, to utter, dispose, disperse and issue within the said realmes and domynion or any of them, according to the true meaning of these presents, at anie time within the said termes of yeeres hereafter in these presents mentioned;

And our will and pleasure is, that the said farthinge tokens shall be made exactly and  
artificially

## A P P E N D I X.

arteficially of copper, by engines or instruments, having on the one side two scepters crossing under one diademe, and on the other side a harpe crowned with our title Carolus Dei Gratia Magne Brittannie, Francie et Hibernie Rex, weighing six graines a-piece or more, at the discretion of the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators, deputies or assignes, with a privy marke from time to time to be sett upon them, at the coyning or stamping of them, to discover the counterfeiting of any such like tokens by any others, which farthinge tokens wee doe hereby, for us our heires and successors, will and ordeyne to passe and to be generally used, betweene man and man, as tokens for the value of farthings, within our said realmes and domynion, in such manner and forme as in and by the said former letters patents is expressed.

And further of our more ample grace, certayne knowledge and incere motion, and for the considerations aforesaide, and to the intente that the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, shall and may have and enjoy the full benefit

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fitt and profitt intēded unto them as by this our graunt, wee doe by these presents, for us our heires and successors, straightlie prohibite and forbid all and everie person and persons whatsoever (other than the said Duchesse Dowager of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, by themselves or their servants or deputies) to make or counterfeite such our farthinge tokens of copper, or any engines or instruments in resemblance of them, or any other tokens whatsoever, or to use or utter any other farthinge tokens or other tokens whatsoever, either made or counterfeited within our said realmes or domynion, or beyond the seas, or elsewhere, att any time after the commencement of these our letters pattents, upon paine of forfeiture of all such farthinge tokens or other tokens, and of all such engines or instruments as shall be made, used, uttered or found, contrary to the true meaning of these presents, And uppon such further paynes, penalties and imprisonments, as by the lawes and statutes of these our realmes of England or Ireland respectively, or by our prerogative royall can or may be inflicted upon them for their contempt and breach of our royall commaund-

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commaundment in this<sup>e</sup> behalfe, the one moiety of all such forfeitures to be to us our heires and successors, and the other moiety thereof wee doe, for us our heires and successors, give and grant<sup>e</sup> unto the said Duchesse of Richmond and Lenox and Sir Francis Crane their executors, administrators and assignes, without any account to be<sup>e</sup> given or rendered to us our heires or successors for the same;

And further alsoe, for the better execution of this our grant, Wee doe by these our letters patents, for us our heires and successors, give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, that they, by themselves, their deputies, servants or factors, or any of<sup>e</sup> them, att all tymes and from time to time dureing the termes of yeares hereby graunted, taking a constable or other officer with them, shall and may enter into any shipp, bottome, vefsell, boate, shopp, house, ware-house, or any other place whatsoever, where they, or any of them, shall have cause<sup>e</sup> to make search within any of our said realmes and domynions by water or land, aswell within liberties as without, and there to searche and  
try

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try by all waies and meanes for all such counterfeit farthinge tokens, or other tokens, engynes and instruments made for the making of the said tokens, as shall be brought in from the parts beyond the seas, or found to be made within any of our said realmes and domynion contrary to the true intent and meaning and purport of these presents ; And finding any such tokens, instruments or engynes, to arrest, feize, carry away and deteyne the same to the use in these letters patents before mentioned and expressed ;

To have and to hold, perceive, use, exercise and enjoye all and singuler the afore-saide powers, libertics, priviledges, licences, graunts, authorities and other the premisses, unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, from the day of the date hereof, unto the first day of August next comeing, and from thenceforth for and dureing the whole terme and tyme of seventeen yeares then next ensueing and fully to be compleat and ended.

Yielding and paying, and the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves, their executors and administrators,

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administrators, doe covenant, promise and grant, to and with us our heires and successors, to yield and pay therefore yearly, unto us our heires and successors, the yearly rent or somme of one hundred marks of lawfull money of England, into the receipt of the exchequer of us our heires and successors at Westminster, at the feasts of the Nativity of ~~St. John~~ Baptist, and the Birth of our Lord God, or within twenty eight dayes next after the said feasts by even and equall portions yerely to be paid dureing the termes aforesaid, the first payment thereof to begin at the feast of the Nativity of St. John Baptist, in the yere of our Lord God one thousand six hundred twenty-five, or within twenty eight dayes after the said feasts ;

Provided always that if itt shall happen the said yerely rent of one hundred marks, or any parte thereof, to be behind and unpaid by the space of twenty eight days next after either of the said feasts wherein the same ought to be paid as aforesaid, that then and from thenceforth this our present grant shall cease, be void and of none effect,

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fect, any thing in these presents containd to the contrary notwithstanding :

And further, of our more especiall grace, certeyne knowledge and mere motion, and for the considerations aforesaid, wee have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, all such profitts, gaines, benefitts and advantages as shall be, from tyme to tyme dureing the termes of yeares aforesaid, made, gotten, raised and obteyned by the makeing, issueing or exchangeing of all such farthing tokens of copper in manner and forme aforesaid ; To have, perceive, receive and take the said profit, gayne and benefitt, to be raised and made as aforesaid, to the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, to their owne proper use for ever, without any account or other thing to be given or rendered to us our heires and successors for the same, other than the yearly rent in and by these presents reserved, and the moiety or one halfe of the forfeitures

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tures which shall happen during the said termes as aforesaid;

And for the better distributing and dispersing of the said farthing tokens the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves their executors, administrators and assignes, doe covenant, promise and grant to and with us our ~~heires~~ and successors by these presents, that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, shall not onely be content and ready, during all the tyme hereby granted, to deliver forth the rate of one and twenty shillings in farthing tokens for every twenty shillings in sterling money, which any our loveing subjects shall be willing to give or disburse for the same, but alsoe, during the said termes, to deliver unto any our loveing subjects that shall find themselves surcharged with more of the farthing tokens heretofore made, by the authority of the letters patents of our said deare father, as hereafter to be made by vertue of these presents, than he can conveniently utter for his use and occasions, the somme of twenty shillings in sterling and currant moneys for every twenty one shillings in farthing tokens,



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aswell of such as have been heretofore made by the authority aforesaid, as of such as shall be made by vertue of these presents, and so after that rate for all greater or lesser sommes, at the hands of all tradesmen, in all such place and places where the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators or assignes shall issue or utter our said farthing tokens ; And to the intent the said takens may be brought to a more frequent and generall use for the good of our loving subjects without any inconvenience, according to our gracious intention : our will and pleasure is, that there be from tyme to tyme a convenient quantety of the said farthing tokens sent, and we doe hereby command and authorize the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, deputies and assignes, from tyme to time, to send such a convenient quantety of them into as many citties, burroughs corporate, and markett townes within our said realmes and domynion, as they or any of them shall conceive may be fitt for the necessary use of the said severall places, and the same to be left in the hands of some discreet person or persons, together with sufficient meanes

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meanes for the rechange of the tokens to be uttered to the citizens or inhabitants of the said citties, borroughs corporate and markett townes and other places, and such other as shall be there resiant or resort thither, if cause shall require; And our pleasure and command is that the chief officers and governors, with the ~~ministers~~ and constables of such citties, borroughs corporate and markett townes, doe endeavour that the said tokens may be there dispersed and freely passe betwixt man and man for the value of farthings as before is expressed :

And further wee doe hereby straighly charge and command all and singuler maiors, sheriffs, constables, head-boroughs, comptrollers, customers, searchers, waiters, and all other officers and ministers to whom it shall or may apperteyne, to be aiding and assisting in all lawfull and convenient manner unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors administrators and assignes, and their and every of their deputies, factors and servants, in the due execution of these our letters patents upon payne of our high displeasure, and such paynes, punishments and imprisonments as by the lawes and statutes

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of this our realme of England and Ireland, or by our prerogative royall, may or can be inflicted upon them for their contempts in this behalfe :

And our further will and pleasure is, and wee doe hereby declare our intent and meaning to be, that all the farthing tokens of copper heretofore made, by vertue of the said letters patents of our said deare father, shall still passe and be yssued amongst our loveing subjects, within our said realmes of England and Ireland and dominion of Wales, for the value of farthings in such manner and forme as the same dureing the force of the said letters patents did passe and were issued, notwithstanding the surrender and determination of the said letters patents, under such priviledges, powers, provisions, cautions, forfeitures, punishments and restraints, as before in these presents wee have limited and appointed for such farthen tokens hereafter to be made and issued by vertue of these presents.

Although expresse mention, &c.

In witnes, &c.

Witness our selfe att Westminster, the eleventh day of July.

*Per Breve de Privato Sigillo.*

*Pro*

A P P E N D I X.

*Pro Francisco Crane.*

**R**.E X, vicesimo primo die Julii, concessit Francisco Crane militi officium cancellarii ordinis garterii infra castrum de Windsor in comitatu Berks, unâ cum custodiâ sigillorum ejusdem ordinis durante vita.

P. S.

*A Grant of the Office of Master-Mason  
and Architect. \**

**C**HARLES, by the grace of God King of England, Scotland, France, and Ireland, Defender of the Faith, &c.

To all whome these presents shall come, Greeting.

Knowe yee that wee, of our especiall grace, certaine knowledge and meere motion, and for divers other good causes and considerations us at this present moveing, have given and graunte~~d~~, and, by these presents, for us our heirs and successors, doe give and graunte to our trusty and wel-beloved servaunt Nicholas Stone the office and place of our Master Mason and Archi-

\* Rymer, vol. xviii. p. 675.

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teckt for all our buildings and reparations within our honor and castle of Windsor, and him the said Nicholas Stone, our said Master Mason and Architeckt for all our said buildings and reparations within our honour and castle of Windsor aforesaid, wee doe make, ordaine constitute and appointe by these presents.

To have hold execute and enjoy the said office and place of our Master Mason and Architeckt for all our buildings and reparations within our honour and castle of Windsor aforesaid, to the said Nicholas Stone, by himselfe, or his sufficient deputy and deputies, for and during the terme of his naturall life ;

And further, of our more ample grace, certeine knowledge and mere motion, wee have given and graunted, and by these presents, for us our heires and successors, we doe give and graunt to the said Nicholas Stone for the executeing of the said office and place, the wages and fee of twelve pence of lawfull money of England by the day, in as large and ample manner as William Suthis, or any other person or persons heretofore, having executed and enjoyed the said office and place, hath had or ought to have had

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had and enjoyed ; to have and yearely to receive the said wages and fee of twelve pence by the daye, to the said Nicholas Stone and his assignes, from the daye of the date of these presents, for and dureing the naturall life of him the said Nicholas Stone, out of the treasure of us our heires and successors, by the hands of the treasurer and chamberlaines of us our heires and successors there for the time being, at the fower usuall feasts or termes of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, Saint Michael the Archangell, the Birth of our Lord God, and the Annuntiation of the Blessed Virgin Mary, by even and equall portions yearlic to be paid, together with all other profitts commodities and allowances to the same office and place due, incident or in anie wise appertayneing, in as lardge and ample manner as the said William Suthis or any other person or persons heretofore having executed and enjoyed the said office hath had, or ought to have had and enjoyed.

Although expresse mention, &c.

In witnesse whereof, &c.

Witnesse our selfe at Westminster, the one and twentieth daye of Aprill.

*Per Breve de Privato Sigillo.*

*Pro*

A P P E N D I X.

*Pro Nicholao Stone.*

**T**HE King, the twenty first day of Aprill, granteth to Nicholas Stone the office and place of Master Mason of all the King's buildings and reparations within the honor and castle of Windsor, ~~during~~ his life. P. S.

*De concessione officii Abrahamo Vanderdoort. \**

**C**HARLES, by the grace of God, &c. To all to whome, &c. Greeting.

Whereas our welbelovèd Abraham Vanderdoort Esquire hath, by many chardgeable tryalls and long practice, attayned to the art, mistery, science and skill of imbossing and making of medales, great or smale, moulded or pressed, or in any other manner in gould, silver or brasse, which the former emperors and monarches of the world have heretofore beene wont to leave as monuments of antiquitie to their posterities, and are nowc alsoe growne in use amongst many of the princes of Christendome.

\* Rymer, vol. xviii. p. 73.

## A P P E N D I X.

Knowe yee therefore that wee, being willing to appropriate to our selfe the service and imployment of the said Abraham Vanderdort in that arte, mistery, science and profession, have of our especiall grace, certeyne knowledge and meere motion, given and graunted, and by these presents, for us our heires, and successors doe give and graunt unto the said Abraham Vanderdort, the office or place of maister imboffer and maker of the medales of us our heires and successors of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other matter whatsoever, And to have the overseeing and keeping of the same, for the service of us our heirs and successors, And him the said Abraham Vanderdort wee doe by these presents, for us our heirs and successors, constitute, appointe and ordaine to be the Maister Imboffer and maker of the medales of us our heires and successors, of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other manner whatsoever, and to have the overseeing and keeping of the same, for the service of us our heirs and successors ;

To



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To have, hould, occupie and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the natural life of him the said Abraham Vanderdoorte.

And further, of our especiall grace certeyne knowledge and meere motion wee have given and graunted, and ~~by this presents~~ presents for us our heires and successors, doe give and graunte unto the saide Abraham Vanderdoorte, for the exerciseing of the saide office or place, the yearlie fee and allowance of fortie poundes of lawfull money of England by the yeare, to have, hould, receive and enjoy the said fee and allowance of fortie poundes by the yeare to the said Abraham Vanderdoorte, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and successors, by the hands of the treasurer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usual feasts of the yeare, that is to saye, at the feaste of the Nativitie of Sainte John Baptiste, Sainte Michaell the Archangell, the Birth of our Lord and the Annuntiation of the blessed Virgin Mary, by even portions to be paid, The firste payment

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ment thereof to begin at the feaste of Sainte John Baptist next comeing after the date hereof, together with all and all manner of other fees, profitts, advantages, rightes, liberties, commodities and emoluments whatsoever to the said office or place belonging or of righte apperteyning, or which hereafter may any way be due belong or apperteyne; wherefore our will and pleasure is, And wee doe; by these presents, for us our heires and successors command and authorize the said treasurer, chancellor, undertreasurer and barons of the said exchequer for the time being, and all other the officers and ministers of the said court, and of the receyte there for the tyme being, that they and every of them, to whom itt doeth or shall apperteyne, doe not onelye upon sighte of theis our lttres patents or the inrollment of them from tyme to tyme, paye and deliver, or cause to be paid and delivered unto the said Abraham Vanderdoorte and his assignes the said yearly fee and allowance of fortie poundes as the same shall growe due, but doe alsoe give allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shall

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shall be yearlie and from tyme to tyme, aswell to the said treasorer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall apperteine, a sufficient warrant and discharge in this behalfe :

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe att Westmynster, the fourteenth day of May.

*Per Breve de Privato Sigillo.*

*\* De concessione ad vitam Abrahamo Vanderdoort.*

CHARLES by the grace of God, &c.  
To all whome, &c. Greeting.

Whereas wee have appointed our servant Abraham Vanderdoort Esquire to oversee and take care of all our pictures which are at Whitehall, and other our houses of resort, to preserve and keepe them (so much as in him lyeth) from being spoiled or defaced,

\* Rymer, vol. xviii. p. 100.

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to order marke and number them, and to keepe a register of them, to receive and deliver them, and likewise to take order for the makeing and copping of pictures as wee or the Lord Chamberlaine of our household shall directe, And to this end are pleased that hee shall have accessse at convenient times into our galleries chambers and other roomes where our pictures are ;

Knowe yee that wee, in consideration of the good and acceptable service done and to be done unto us by our said servaunt Abraham Vanderdoort in manner as afore-said, of our especiall grace, certeyne knowledge and mere motion, have given and graunted, and by theis presents for us, our heires and successors, doe give and graunt unto the said Abraham Vanderdoort the office or place of overseer of all the pictures of us, our heirs and successors, And him the said Abraham Vanderdoort wee doe by these presents, for us, our heires and successors, constitute, ordayne and appointe to be the overseer of all the pictures of us, our heirs and successors, to have, hold, occupy and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for  
and

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and dureing the naturall life of him the said Abraham Vanderdoort.

And further, of our especiall grace certayne knowledge and meere motion, Wee have given and graunted, and by theis presents for us, our heirs and successors, doe give and graunt unto the said Abraham Vanderdoort, for the exercising of the said office or place, the yearlie fee or allowance of fortie pounds of lawfull money of England by the yeere, to have, hold, receive and enjoy the said fee and allowance of fortie pounds by the yeare unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of the said Abraham Vanderdoort, out of the treasure of us, our heirs and successors, out of the receipte of the exchequer of us, our heirs and successors, by the hands of the treasurer and chamberlaynes of us our heirs and successors there for the tyme being, at the fower usuall feasts of the yeare, that is to saye, at the feastes of the Nativitye of Sainte John Baptist, Sainte Michaell the Archangell, the Byrth of our Lord God, and the Annunciation of the blessed Virgin Mary, by even portions to be payde; the  
firste

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firste paymente to begin at the feast of the nativitie of St. John Baptiste nexte comeing after the date hereof;

Wherefore our will and pleasure is, and wee doe by theis presents for us our heires and successors, commaunde and authorize the said treasurer, chauncellor, undertreasorer and barons of the said exchequer for the tyme being, that they and everie of them, to whome it doeth or shall apperteyne, doe not only uppon sight of theis our lettres patents or the inrollment of them from tyme to tyme, paye and deliver, or cause to be payde and delivered unto the said Abraham Vanderdoorte and his assignes the said yerely fee and allowance of fortie poundes, as the same shall growe duc, but doe alsoe give full allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shalbe yerely and from tyme to tyme, aswell to the said treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall or may apperteyne, a sufficient warrant and discharge in

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this behalfe; Although expresse mention,  
&c.

In witnes, &c.

Witnes our self at Westmynster the thir-  
tith day of May.

*Per Breve de Privato Sigillo.*

*De Warranto speciali pro Georgio Duci  
Buckingham et aliis. \**

CHARLES, by the gr<sup>a</sup>ce of God, &c.  
To our right trusty and right entirely  
beloved Cosen and Counsellor

George Duke of Buckingham our High  
Admirall of England,

To our right trusty and right welbeloved  
Cosen and Councellor

Henry Earle of Holland,

To our right trusty and right welbeloved  
Councellor

Edward Lord Conway one of our Princi-  
pall Secretaries of State,

And to our trusty and right welbeloved  
Spencer Lord Compton.

And

To our trusty and welbeloved servants

\* Rymer, vol. xviii. p. 236.

A P P E N D I X.

Sir Henry Mildmay Knight, Master of our jewell house

And

Endymion Porter one of the groomes of our bedchamber, and to all other our officers ministers and loveing subjects whom ytt may any way concerne, Greetinge.

Whereas wee have lately ymployed the said Duke of Buckingham and Earle of Holland as our Ambassadors Extraordinary to the States of the United Provinces, and for our speciall service have commaunded the said Lord Compton to deliver into the hands of the said Lord Conwey the severall jewells, hereafter particularly mentioned, being att that tyme in his custody (that is to say)

A great riche jewell of goulde, called the Mirror of Greate Brittaine, haveing twø faire table diamonds, twø other large diamonds cutt lozen wise, garnished with small dyamonds and a pendant of a faire dyamond cutt in faucetts without foyle :

A faire jewell in fashion like a fether of goulde, having in the midst one greate dyamond and thirty other dyamonds of severall bignes, and five small dyamonds in a crosse :

A faire flower of goulde with three greate  
X 2 ballasses



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ballaffes in the middest, a greate poynted dyamond and thre great pearles fixte with a faire pearle pendant, called The Brethren :

A greate poynted dymond with the collett taken from a collar of goulde, wherein yet remaines eighte greate rocke rubies and twenty greate pearles set in twoes,\* with, a long pearle pendant :

A broken collar of goulde of thirty peeces, whereof fifteen are roses and fifteen crowned cyphers of the late Kinge and Queens names, wherein are nowe remaining cleaven poynted dyamonds and nyne table dyamonds :

A jewell of goulde of the letter \* I, having one longe fayre table dyamond and twoe lesser square table triangled dyamonds, and a rose dyamond, and a greate ovall pearle pendant :

The greate collar of ballast rubies, conteyninge twenty peeces of gould, whereof ten are sett with greate ballas rubies, and tenne with sixteene round pearles in eiche peece :

One greate saphire cutt in fossetts, one pendant saphire cutt in fossetts, one ballast ruby with a longe pearle pendant, one bal-

\* Probably for K. James.

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last ruby without foyle in a collet of goulde enamelled :

A greate amatist in a collet of goulde.

• All which jewells the saide Lord Compton according to our commaundment did deliver unto the saide Lord Conwey, and the said Lord Conwey by our commaundment did deliver them uppon or neare aboute the eighte day of November nowe last past unto the said Indymion Porter to bee carried beyond the seas into Holland, and there to bee delivered unto the saide Duke of Buckingham and Earle of Holland by them twoe to be disposed of as wee have specially directed them for our service.

And whereas the saide Sir Henry Mildmay the master of our jewell house, by our like especiall commaundment uppon or aboute the fixe and twentieth day of October nowe last past, did deliver out of his custody and charge unto the saide Duke and Earle, or their servaunts for them, theis severall parcells of riche plate and jewells hereafter particularly mentioned in theis presents,

That is to saie,

Inprimis, one bason of goulde, in the bottome there are sett two fayre dyamonds, twoe fayre rubies, twoe emeraulds, and sea-

## A P P E N D I X.

venteene faire pearles, and the brymme of the same garnished with fower faire dyamonds, fower faire rubies, fower faire emeraulds, and forty eighte clusters of pearles, there beinge fower faire pearles in every cluster, of the waighte of one hundred and thirteen ounces.

Item, one very faire layer of mother of perle, being a shell crazed in sundry places and limited againe, garnished with goulde, the foote thereof cutt eighte square, in the lower parte whereof is one dyamond without a foyle, fower rocke rubies, twoe fayre emraulds, and one saphire, and uppon the upper parte of the same square is one very faire dyamond without foyle, one faire rocke ruby, and twoe faire emraulds, the shanke thereof garnished with twoe very faire rubies, twoe very faire emraulds, and three very faire pearls pendant, the body thereof garnished with twoe very faire rubies, twoe faire emraulds, two faire dyamonds and six pearles, the handle being an antique man. ~~of~~ goulde garnished with fixe rubies; one emrauld, one saphire, and one pearle pendant, layinge his one hand uppon a goodly ballace, and the other hand uppon a goodly ruby, and from the body to  
the

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the same shell, garnished with twoe dyamonds, fower rubies and twoe very faire rubies, with twoe pearles pendant in twoe womens hands, houldinge betweene the other twoe hands a goodly ballace like a harte, the garniture of the same shell above the brymme and spoate downwards to the body with five dyamonds, two of them being greate, seaven rubies, fower emraulds, one emrauld pendent, one blew saphire, and three pearls pendent, with two severall pearles sett, and a longe pearle sett in the topp over the faide harte of ballace, weighing one hundred and threescore ounces :

Item, one bason and layer of goulde, the bason enamelled about the bushell and brymme, and the layer futable, haveing forty eighte small dyamonds in the bason, and thirtie three small dyamonds, thirtie rubies, and twelve greate saphires in the layer, weighing two hundred and twoe ounces :

Item, a bason and ewer of goulde, sett with dyamonds rubies and emraulds, and one greate ballace ruby in the middlest of the ewer the armes of Denmarke in the bason with Anna Regina, weighing one hundred threescore five ounces and a halfe :

Item, a faire boll of goulde, with a cover  
X 4
garnished

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garnished with dyamonds rubies and emraulds, in the topp a wilde man with a ruby pendent in his hand, and Anna Regina within the cover, weighing fifty one ounces and halfe a quarter :

Item, a standing cupp of gould, with a cover garnished with dyamonds rubies and emraulds all perfecte, having the armes of Denmarke within the cover, weighing fiftie ounces seante :

Item, one cupp of goulde, with a cover graven on the body, with an alter and an inscription over itt (*nil nisi vota*), and the similitude of a temple graven with a peramides on the topp of the cover, and a harnised man on the topp thereof holding an antique shield in his left hand, weighing two hundred ounces and a halfe :

Item, one bason and layer of goulde plaine, weighing one hundred fowerfcore and sixtene ounces :

Item, a paire of faire bolls and covers of goulde raised with talbotts on the sides, weighing one hundred and twentie ounces :

Item, a faire standing cupp of gould, garnished about the cover with eleaven dyamonds, and two poynted dyamonds about the cupp, seaventeene table dyamonds and  
one

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one pearle pendent uppon the cupp, with theis words *bound to obey and serve*, and *H.* and *I.* knitt together; in the topp of the cover the Queens armes, and Queene Janes armes houlden by twoe boyes under a crowne imperiall, weighing threescore and five ounces and a halfe :

Item, a cupp of goulde with a cover garnished with reld roses and full sett, and garnished with course ballaces or rubies and saphires, and one and twentie troches of pearles, three pearles in every troche, weighing fiftie fixe ounces scante :

Item, a highe salt of gould in the forme of a shippe, with a stikeing clocke in the cover garnished with dyamonds, rubies, saphires, emrauldes, jacints, amatists, ballaces and perles, weighing one hundred threescore twoe ounces and a halfe.:

Item, one salte of goulde, called *the Morris Daunce*, haveing the foote garnished with fixe greate saphires and fiteene course dyamonds, thirtie seaven course rubies, fortie twoe small garnishing perles, haveing uppon the shanke three great course saphires and three great course perles, uppon the border about the shanke twelve course dyamonds, eighteene course rubies, and fiftie twoe garnishing

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nishing perles, and standinge about that five morris dauncers and a taberer, haveing amongst the morris dauncers and taberer thirteene small garnishinge perles and one ruby, the lady houlding the salte haveing uppon her garment from her foote to her face fiftye garnishing perles and eighteene course rubies, the foote of the same salte haveing fower course rubies and fower course dyamonds, the border about the middle of the same salte haveing fower course dyamonds, seaven rubies and eighte perles, and uppon the topp of the said faulte fower dyamonds, fower rubies and three greate pearles, haveing uppon the tyre of her head tenn course rubies, twelve course dyamonds and twentie nyne course garnishinge perles, weighing one hundred fifty one ounces and a halfe and halfe a quarter :

Item, one cupp of goulde called *the Dreame of Paris*, haveing uppon the cover thereof the image of Paris, Jupiter, Venus, Pallas and Juno, and Paris horse uppon the cover, garnished with eighteene dyamonds greate and small, and in the five borders of the same cover thirtie twoe greate rubies, Jupiter garnished with tenn small rubies, and Paris helmett garnished with twoe small rubies,  
Venus

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Venus and Pallas either of them haveing one small rubie uppon their brest, Juno wanting her chaplett, the horse of Paris haveing eighte small rubies, alsoe uppon the five borders of the same fortie one great perles, Jupiter haveing his garment garnished with thirtie two small perles, Paris haveing one small perle uppon the topp of his cap, Venus having twoe perles hanging downe from her chaplett, Juno haveing uppon her chaplett hanging downe twoe small perles, and uppon her buttocks twoe small perles, the horse garnished with twenty seaven perles great and small, the cupp haveing upon the foote and shanke twentie fixe rubies greate and small, tenne dyamonds of divers sorts, fower saphires, and thirty eighte perles greate and small, weighing one hundred twenty and one ounces :

Item, a trencher salte of golde in forme of a castle, garnished with dyamonds, rubies, emraulds and perles, weighing one and twentye ounces and a quarter :

Item, one cupp and cover of golde, weighing thirtie ounces :

Item, one cupp of golde the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser



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fer on the foote, and in the topp of the cover a faire pointed emraulde and another knobb of goulde enamel'd like the emraulde, weighing twentie eighte ounces and a quarter :

Item, one high salte of goulde with a cover of goulde, in the cover twelve ballace rubies, nine saphires, three dyamonds, and on the topp a woman having a rose dyamond in one hand, and in the other an arrowe with a dyamond at the end garnished with perles fixed and pendant, wanting fixe perles, nyneteene small dyamonds in the coronett, the cover weighing threescore ounces, the salte sett with forty five ballace rubies, thirtie fixe saphires, seaven small dyamonds, and garnished with perles fixed and pendant, wanting divers perles, weighing twoe hundred thirtie fower ounces scante, weighing in toto twoe hundred fowerscore fixe ounces and a quarter :

Item, one cupp of goulde, the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emrauld, and another knobb of gould enamelled like an emrauld, weighing

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weighing twentie eight ounces and a quarter :

Item, one cupp, the boln thereof agett ovall fashon, called *the Constables Cupp*, with an aggett in the foote, all garnished with gould enamelled, sett with rubies and dyamonds, with a cover of goulde likewise enamelled and garnished with rubies and dyamonds, set about with fower antique heads of aggetts, in the inside one aggett cutt with twoe faces garnished with dyamonds, weighing fiftie seaven ounces three quarters :

Item, one cupp and cover of goulde with dropps and a branch of flowers in the topp enamelled like dayseys, weighing thirtie sixe ounces :

Item, one layer of goulde chased with longe dropps, the spoute betweene a serpente garnished with rubies, perles and flowers enamelled with white and redd, wanting a ruby in the topp of the cover, weighing fortie ounces scante :

Item, eighte great dishes of goulde with armes, weighing one hundred fower score fower ounces and a quarter :

Item, fixe trencher plates of goulde with  
armes,

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armes, weighing threescore and fowerteene ounces one quarter and halfe a quarter :

Item, twelſe fruite diſhes of gould with the armes of Denmarke, weighing one hundred and fowerſcore five ounces and a quarter :

Item, a poſnett of goulde with a cover, weighing twentie ounces and a quarter ſcante :

Item, a boll and cover of goulde with roſes and crownes, and a crowne with a croſſe on the topp of the cover, weighing threescore nyne ounces and halfe a quarter :

Item, one paire of goulde cupps with covers, haveinge blewe ſnake rings in the topp of their covers, weighing thirtie ounces and a halfe :

Item, twoe trencher plates of gould ſtanding uppon pillers, weighing one hundred and tenne ounces one quarter and a halfe :

Item, one porringer and cover of goulde, weighing twenty ſeven ounces three quarters and a halfe :

Item, one cupp and cover of goulde, weighing thirtie one ounces and halfe a quarter :

Item, one cupp and cover of goulde,  
weighing

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weighing twentie five ounces one quarter and a half :

Item, one cupp and cover of goulde, weighing twentie three ounces three quarters and a halfe :

Item, a coller of goulde, conteining seaventeene roses and seaventeene knotts, weighing twenty nyne ounces and three quarters :

Item, a bason and ewer of goulde ovall fashion, weighing threescore eleaven ounces and a halfe :

Item, a gridiron of goulde, weighing twentie twoe ounces a quarter and a halfe :

Item, a cupp of aggott, with a cover garnished with gould and full of emraulds, turquesses, dyamonds, roses of dyamonds, rubies and perles, with a saphire on the topp, with a boy houldinge a speare, weighing fiftie three ounces and halfe a quarter :

Item, a lookinge glasse sett in goulde, garnished on the one side with twoe saphires, fower rubies and one emraulde, and on the other side with fower saphites and fower rubies, the steele of aggott, twoe little boyes, one of them houldinge a pearle and five perles hanginge, on the other parte  
of

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of the body is a man on horsebacke, the body beinge a clocke within a christall garnished with fower dyamonds and fiftie five rubies, with fower antique boyes enammelled white, twoe of them beareing in either hand a perle, and the other twoe, the one haveinge twoe perles and the other hath one perle in theire handes, wantinge fower perles in the saide antique boys, the base or foote standinge uppon fower round cristalls garnished with tenne rubies, and fower naked women of goulde standing att every corner one, and a man in the topp beinge naked, weighing fowerscore and seaventeene ounces three quarters and a halfe :

Item, one plate of goulde, graven on the one side with astronomy, and on the other side with a shippe, called the *Tryumpe*, with a case of murrey velvet, weighinge threescore and thirteen ounces :

Item, one layer, the foote body and handle of aggott, the body crased, garnished with gould and sett with dyamonds, rubies and amathiits, one emraulde and one saphire, the foote having a border of small rubies rounde aboute itt, weighing twentie eighte ounces and halfe a quarter :

Item, a cupp of aggott with a cover of  
goulde

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gould like a tent, haveinge a morris daunce in the cover, sett with twentie saphires, nine finall dyamonds, and seaventeene ballace rubies, garnished with pearles fixed, and pearles and beads of gould pendant, weighing threescore and eighte ounces :

All which jewells and plate have beene received by the said Duke and Earle, to be disposed of by them for our especiall service : according as wee have given unto them private directions :

Nowe forasmuch as the saide jewells and plate are of greate value, and many of them have longe contynued as itt were in a continuall discent for many years together with the crowne of England, and therefore it may not bee safe for the saide Lord Compton, Lord Conwey, Sir Henry Mildmay and Endymion Porter, or any of them, to deliver them out of their severall charges, nor for the saide Duke and Erle to receive the same and transporte the same beyonde the seas, and there to dispose them without speciall warrant from us for the doeinge thereof, which in tyme to come mighte bee perrillous unto them, unles wee shoulde by some publique instrument declare that all

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this was done ~~by~~ our especial commaundment and for our especial service :

Knowe ~~all~~ men therefore that wee, for many weighty and important reasons and causes, much concerning us our honour and state, have authorised and commaunded the saide Lord Compton, Lord Conwey and Sir Henry Mildmay and Endymion Porter, to deliver theis severall jewells and plate, before, severally mentioned in manner as aforesaide, unto the saide Duke and Erle or such of their servants as they shoulde appointe to keepe the same ;

And that wee did likewise authorise and commaunde the said Duke and Earle to order and dispose of the said jewells and plate to such purposes, and in such manner as wee our selfe have in private to them particularly directed, and wee doe by theis presents declare and avowe the same, and that nothinge therein is done, but by our owne ymmEDIATE commaunde and for our owne ymmEDIATE service ; And our will and pleasure is, and wee doe by theis presents, for us our heires and successors, graunte that they the saide Duke of Buckingham, Erle of Holland, Lord Conwey, Lord Compton,  
Sir

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Sir Henry Mildmay, and Endymion Porter and every of them their heires, executors and administrators, and their and everie of their landes, goods and chattells, bee for ever freed as against us our heires and successors for the doeing and performinge of our will and pleasure touchinge the premisses, and that they and every of them, be onely accomptable to us in our owne person for the disposing of the saide Jewells and plate, and to none other nor in any other manner;

And their presents, or the inroilment thereof, shalbe unto them and every of them, and to all our officers and mynisters whom yf may any way concerne, a full and sufficient warrant and discharge in that behalfe.

In witnes, &c.

Witnes our selfe att Hampton Courte the seaventh day of December.

*Per ipsum Regem.*



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*A. Monsieur le Comte D'Hollande.*

MONSIEUR,

**M**ONS. L'Abé de Scagliá m'a com-  
mende de vous faire ceste despesche  
pour la necessité qu'il y a que les affaires  
soient avancées et poussées comme il dist  
dens le grand chemin. Il y a un mois  
que j'ay envoyé une despesche a Mons. le  
Duc pour rendre compte de ce qu'il m'avoist  
enchargé et de ce que Mons. de Scaglia  
avoist a dire, la diète despesche estant arivée  
trois jours apres le despart de Monseigneur  
le Duc. Sa Maj. a pleu la lire et m'hon-  
orer de ces comméds par une lettre que  
Mons. de Montagu m'a apportée du secre-  
taire Canvué. En m'a precedente lettre  
j'ay faict recitt de ce que ce pouvoist ap-  
prendre issi des plus fraiches nouvelles de  
France, et de ce que Mons. L'Abé de  
Scaglia avoit appris a Bruffelles, Estant le  
sommaire une tres remarquable disposition  
qu'avoist L'Infante et le Marquis Spignola  
a un accomodement, luy aiant demandé s'ils  
se pouvoient asseurer que L'Engleterre leur  
donneroit bien deux mois de temps, pour  
receveoir

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receveoir les ordres requis d'Espagne, Or est il qu'en suite de la dernière lettre de Rubens, par la quelle il desiroit, un entreveue de luy et de moye en Hollande, ie luy procuray un passeport du Prince d'Oranges, Il se transporta de Brusselles a Breda, d'ou il mescript qu'il avoit ordre de ces maistres de ne passer plus oultre que Zenenberghen, plasse neutre, et ou autrefois ceux qui firent les premieres ouvertures de la France s'entrevoioient, m'assurant par sa lettre qu'il me feroit veoir clairement que ceste punctualite estoit fondée sur des raisons justes, equitables et tendantes a l'avancement de l'affaire, mais aiant en singuliere recommandation d'accompagner les ordres que Monf. le Duc m'a donnée, avecq les circonstances requises a la reputation de sa Maj. ie montray la lettre a Monf. Carleton et luy dis que ie n'estois nullement d'avis de bouger de la Haye ou des environs, et fis response au dict S<sup>r</sup>. Rubens que ie luy avois envoyé un passeport a sa requisition, en vertu duquel il pouvoit sans aucune difficulté ce transporter luy et ses valets, en telle plasse de la Hollande qu'il luy plaisait, que s'il faisoit difficulté de venir a la Haye, ie lirois trouver a Delf, ou Rotterdam

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comme appert par les copies des lettres issi encloſſes, Il m'e fist reſponſe, et ſçaveoir quil partoît ~~promptement~~ pour Bruffelles pour recevoir aultres ordres, eſtant tres ſenſible de quelque ombrage que ie pourois prendre, comme appert par ceſt lettre inclué quil eſcript a Monſ. L'Abé de Scagliá, proteſtant que ceſte reſolution avoit eſté priſe pour le bien de l'affaire, ce qu'il m'eult tres particulierement faiſt entendre. Quelque jours apres il arriva a Delf qui etoit le 11 du mois de Juillet, où il m'a repreſenté que ſi Don Diégo Meſſias qui eſt encore a Paris n'eult tardé ſi long temps il n'eult pas-deſiré de me veoir avant ſon arrivée .parce que L'Infante attendant par luy tout ordre ne ſçavoit que dire, mais craignant que l'Engleterre priſt quelque ombrage de la longueur d'Eſpagne, elle lavoit envoyé pour m'aſſeurer de ſon integritté de ſon Zelle, et ſincere intention. En un mot pour faire cognoître que les ordres euſſent eſtes pluſtoſt envoyés ſi l'Eſpagne n'eult pris c'eſte reſolution d'envoyer Don Diego Meſſia lequel a ce quil diſt a faiſt telle diligence qu'il eſt party le lendemain de ces fiançailles, le dict Don Diego aiant auſſi tardé plus long temps par les chemains pour raiſon d'une fievre tierce



tierce laquelle le tient encore a Paris. la seconde raison pourquoy ils avoyent envoyé le S<sup>r</sup>. Rubens estoit, pour entendre si l'on avoit avancé pour procurer a la concurrence des estats, et si l'on avoit medité sur les expedients necessaires, pour facilliter les affaires, ou les plus grandes difficultes et obstacles ce rencontreroient en celles de Hollande, Que l'Espagne avoit escript en ces termes. Vous continuerez de traiter avec Gerbier jusques a ce que Don Diego vienne, non seulement d'un acomodement entre l'Espagne et l'Angleterre, mais aussi pour l'Alesmagne et l'Hollande. Que l'Empereur mesme avoit escript tres exactement a l'Infante que si ayqu'un traitté passoit par ces mains quil seroit tres content que les affaires d'Alesmagne s'acomodassent et qu'il tesmoigneroist d'estre un Prince Chrestien. Le dict Rubens faisant des grandes instances pour sçaveoir a quel expedients l'on avoit pensez, Je luy fis responssé que par l'escript qu'avoit esté envoyé le 9. de mars, pour responssé de ceux que j'avois apportée de la part de l'Infante, la Balle (comme dire) estoit mise a leur pietz, que c'estoit a eux de parler, que le temps ne permet pas puis que nous ne voions encore autre certittude de leur part

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que parolles, de faire aucune ouverture, que bien estoit vray que Monsr. Carleton se devoist disposer a faire tout debvoir, mais qu'il n'estoit possible d'avancer l'affaire sens que de la part d'Espagne, l'on ne vist des tesmoignages efficaceux, sur quoy il me dict que la serenissime Infante sçavoit bien quil ne se pouvoit rien faire sans les ordres requis et si long temps attendus, mais que son voiage tendant a nous asseurer de la bonne intention, et nous ~~leuer~~ de toute doubte. feroist acompagné de quelque advancement si en attendant la venue de Don Diego Messias il ce pouvoit trouver quelques expedians pour donner lumiere a l'acheminement du traité, et quainsi il retourneroit avecque quelque fruit. Je luy dis que pour correspondre aus assurances qu'i apportoit de la bonne intention de l'Infante. Que ie le pouvois asseurer de celle de sa Maj. Et puis qu'il avoit maintenant licence de ce promener par les villes de Hollande, que j'avrois loisir de veoir Monsr. Carleton lequel pouroit dire son sentiment sur quelques expedians, de la part duquel ie luy ay dict a son despart, qu'il s'esvertuera tant que sera possible, a mediter sur les expedians necessaires et quen attendant qu'il avoit pensé a  
deux,

deux, estant toutesfois dict par maniere de discours, scaveoir si pour l'Electorat il se pouvoit adjouster uné voix davantage au college, et que le survivant des deux succederoist, le second que dens lacommodement affin d'interesser le Prince, se rendasse la ville de Breda. Quand aux plus difficiles comme se qui regarde ce mot de p'ays libre, et lestroitte confederation ratifiée il y a deux ans, qu'il esperoist de trouver jour, estant son intention de la proposer au roy a mon retour, lors que le dict S<sup>r</sup>. Rubens feroist veoir ce que Don Diego Messias apporteroist. Il a promis qu'il feroist toute diligence, et sur ce ay esté obligé d'attendre de ces premieres nouvelles, par advis de Monf. Carleton. J'ay faict entendre au dict Rub. la ligue que le roy de France pretend de faire avecq les Princes catholiques d'Alesmagne. L'argent quelle a promis de fournir aux estats sur les premieres nouvelles quelle aura que l'armes des estats aura assiegée quelque plasse, de sorte que Monf. Rubens avecq plusieurs aultres discours qu'avons eu ensemble sur la raison d'Estast que le roy d'Espagne devoit plustost aveoir de souffrir un Prince de la religion en Alesmagne, sen est allé avecq la puce a l'Oreille esperant

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efperant a la venue de Don Diego Meffias, comme a un Meffie. Les proteftations qu'ils font, et la neceffite qui les femble preffer donne de l'aparence, fi ce neft que l'Efpagne trompe mefme l'Infante. ce que ce cognoiftra bien toft, car Rubens a promis que s'il s'apercevoit de telle chofe il en ad-  
verteroift promptement.

J'avois faiët mention en ma premiere lettre, que l'on pouvoift aifement remarquer que plusieurs de ce pa'ys panchoient du cofté de la France, et que la plus grand part avoyent une tres grande aprehention de cefte rupture entre la France et l'Engleterre. Je m'eflois advifé denployer mon temps a faire quelque recocvil des mefinoirs que j'ay des affaires paffées, et le communiquant avec Monf. L'Abé de Scaglia, Il a adioutté ce qu'il a creu efre convenable et utile, L'ayant reduit en uné faffon de Lunettes d'Hollande pour faire veoir la veritté et la forme des affaires. Je luy efcrypt en langue Françoife pour la traduire appres en flamang avecq intention de le deftribuer par efcrypt parmy ceux qui ont le plus de pouvoir et de fentiment en ce pa'ys fi telle eftoift la volonte de fa Maj. c'eft pourquoy ie l'envoye ici jointe, vous fuppliant den dire vofre fentiment.

L'Am-

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L'Ambass. de Savoye m'a dict que les desputés des estats ont estes invistez et portez escrire en France, touchant l'interest qu'ils ont de la mauvaïse intelligence de ces deux couronnes. Que pourtant ils prient sa Maj. doublier les offences receves et de vouloir suspendre les actes d'hostilité contre l'Engleterre, representant particulièrement que ce desordre portte la ruïne de cest estats. Laquelle lettre a esté faicte par l'artifice du Cardinal de Richelieu pour la faire imprimer a Paris, afin que ceux de la religion de France voient que les actions d'Engleterre sont mesmes odieuses a ces amis, afin qu'ils croient qu'il y a mesme de la desunion avecque ces estats, et faire paroistre qu'il a eu raison de portter le roy son maistre a des animosites contre l'Engleterre, puis que les estrangers mesmes cognoissent que la France par elle a esté offencée.

Nonobstant ceste ditte lettre que l'on croist estre sollicitée par Artsen lequel s'est faict cognoistre du tout François en ceste conjuncture; Les estats cognoissent bien que l'Engleterre ne peut pour ces interets, n'y pour sa reputation permettre la perte de la Rochelle, comme aussi que la France aye grandes forces en Mer, et destre pour les  
mesmes



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mesmes respects aussi bien interessez que l'Angleterre, qui donne assez de subject de croire quil y a de la necessité de les pousser, n'y ayant pas de doute, quilz suivroit tout a fait l'Angleterre en ce quelle voudroit traiter d'une paix d'Espagne, estants hors de toute sorte despoir d'assistance de la France, et font bien veoir le sentiment qu'ils en ont s'ayant la province d'Hollande esvertuée de fournir deux millions de livres, plus que par le passé pour suppler a ce que la France manque. Le S<sup>r</sup>. Rubens a veu lettres escriptes de France a l'Infante et Marquis Spignola lesquelles sont dressées par le Cardinal de Richelieu, disant lors que Mons<sup>r</sup>. de Montagu parloit au Duc de Savoye touchant les affaires de la France, et l'Angleterre, que l'Ambassadeur de France la resident estoit caché derriere la tapisserie pour oir tout ce que ce disoit, ceste source estant controuvée pour faire croire que la France est recherchée par l'Angleterre et que mesmes la France est si esloignée de vouloir acommodement que ces ministres ne veulent pas paroistre ou sont ceux d'Angleterre, pour traiter avecques eux.

Le Cardinal de Richelieu aiant ombrage du voiage de Messias, se disant en France que  
c'est

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c'est pour traiter avecq l'Angleterre, il a faict promptement escrire une lettre a Artien, si tost que l'armée des estats assiegeroient une plasse de l'ennemy que la France leur fera tenir cinq cents mille livres, esperant par ce moien et par les <sup>63</sup>/<sub>m</sub> livres qu'ils ont fourny au roy de Dennemarque d'apportter lenpeschement a l'acommodement des affaires entre l'Espagne et l'Angleterre, cest un argument que la France ne faict rien de bon que par crainte et quand elle est forcée. Le bien qu' a desia aportté le bruiet de quelque traité avecque l'Espagne, maxime certain que l'entretien en est bon.

Les Lettres de Paris du 25 font mention d'une soulevation qu'il y a eu dens Bourdeaux n'aiants voulu accepter les nouveaux edits. Ceux de Bourdeaux n'ont aussi voulu publier la desfence du commerce avecque l'Angleterre. Mons. L'Abé de Scaglia m'a induit descire qu'il seroit d'avis en ceste disposition de leur faire sçavoir de les vouloir traiter en amis, a condition qu'ils soient obliger d'assister ce que le roy de la grand Bretagne entreprendra a leur avantage. Monsieur de Rohan a faict responce au roy par son agent que le roy luy avoit envoyé pour tirer promesse de luy qu'il n'eust pas

à ce remuer. Il a respondu qu'il se fera re-cognoistre bon serviteur du roy pourveu que la Rochelle soit remise en toute sorte de liberté, ce que faict cognoistre au roy que la deliberation des armes que Mons. de Rohan prend, est avecque le consentement des Eglises de France. Il a fait retirer Madame de Rohan a Geneve, et s'en va en Italie affin que personne ne soupçonne quelle sollicitte le roy pour son mary.

La Rochelle avoit faict pendre quelques uns qui avoient voulu persuader le peuple de s'unir avecque le roy.

Mons. de Guise est tres mal satisfait pour le commendement donné a Mons. d'Angoulesme. Il estoit party vers Poitou environ quatre ou cinq mille hommes et doit estre la a la fin du mois de Juillet. Je ne puis omettre de faire recitt de la bonne repartie que Mons. L'Abé de Scaglia a faict a l'Embassadeur de France et celuy de Venise issi resident, lesquelles pressoient fort qu'il ce devoist entreprendre en un accomodement, qu'il falloit procurer que la France vint a une suspension d'armes, sur quoy L'Abé de Scaglia demande si la France avoit des piques longues de Calais a Douvre, car pour d'autres armes il n'en cognoissoit pas.

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Jay representé a Mons. de Scaglia ce que Mons. Canoué m'a commandé de la part du roy, le dict Scaglia m'a faict veoir en mesme temps ce quil escrivoit a son Altesse touchant les affaires, pour le tenir tousiours disposé au dessein de sa Maj. et dy engager ces amis, ce qu'il avoit recommandé avecque toute l'ardeur que l'on pouvoit scu'aister. Pour ce que regarde le voyage du Baron de Puscol, il attend responce d'un jour a aultre, de tout ce que l'on peut desirer de sa negotiation, estant party d'icy avecque toutes les instructions et mesmoires necessaires, il ne doute quil n'aye bien servy. Pour les affaires de Geneve il a dict a Mons. de Montagù en ma presence comme il pourra asseurer son Altesse de tout ce que le roy luy a ordonné et de plus que sa Maj. est authourd-huy au point de rendre si grand servisse a ceux de son party en France qu'il luy donnera tant plus d'avantage et d'authorité parmy ceux de Geneve et ailleurs que l'on pouvoit attendre quelque bon succes. L'Abc de Scaglia s'asseurant que son Maistre le trouvera bon, Monsieur de Montagù s'en va bien instruit de ce qu'il aura a faire avecq Soissons, particulièrement sur l'occasion de la Maladie du roy, laquelle enpiant pou-  
roist

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roist bien changer beaucoup de choses, autrement s'il tombe en sievure cartte comme l'on dict desia, cela fortifiera les mal contents de France, et donnera toutte sortte d'avantage a ceux qui en sçavront profiter, et quelque sortte de minne qu'ils fassent ils sont a present bien enpeschez, car indubitablement, yl y aura beaucoup de brouillies dens toutes le provinces de la France qui les rendront inutilles au roy pour le secours qu'il en pouvoist aveoir tiré, jusques a tant que l'on soit en estast de faire d'avantage, comme Mons. de Scaglia croit que fera si les affaires de Savoye et de Genes sache vent.

L'Abc de Scaglia avroist desiré de passer au plustost en Engleterre vers sa Maj. mais est en ce point qu'il attend quelque responce de Madame de Soissons, il desire de pouvoir conclure avecq Mons. de Candalle qui luy a promis de s'unir avecq Mons. le Comte de Soissons, lequel n'attend qu'une responce pour establir ceste affaire la, mais il espere de partir dicy, au plus tard en quinze jours, ou trois semaines, et desire que le vaisseau revienne envers le dict temps.

L'Ambass. de France a fort desiré de pouvoir escrire quelque chose du retour de Mons. de Montagu, il s'est adressé a  
Mons.

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Monf. de Scaglia lequel luy a fait des reſponſes affez ridicules, en particulier luy a propoſé de demander a Monf. Carleton paſſeport pour aſſeurer les vaiſſeaux du roy de France qu'il voïdroit bien faire partir de ces ports.

J'avois touché en m'a precedente lettre comme l'Ambaſſ. de Venice et l'Agent de Florence reſidant en Engleterre ſont perſonnes qui interprètent en mal tout ce qui ce faiſoit en Engleterre; donnent les advis aux ennemis de la couronne, et eſtoient perſonnes dangereuſes, en aiant ſouvent ouy des eſtranges rapports. Monf. de Scaglia diſt ſur cela, qu'il faut veoir de mettre l'affaire tout bellement en tel eſtaſt que l'on aye a parler ſens portter prejudice a l'Ambaſſ. de Venice qui eſt en France parce que les principales choſes que Monf. L'Abé de Scaglia a ſcû, il les a de celuy de Paris, lequel eſt maintenant ſuſpect a celuy d'Engleterre.

Mais touchant ceſt agent de Florence qui eſt a Londres, Le Sr. Vertſelin m'a ſouvent donné des advis pour les dire a Monf. le Duc. ne pouvant le diſt Vertſelin ſouffrir les malices leſquelles il faiſoit paroître. Et j'ay remarqué ſelon les paroles que le diſt Vertſelin m'a dittes que ſens doubte ceſt agent de Flo-

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rence a faict ce petit livret intitullé la chronique des favoris, et dedie a Monf. le Duc de Buckingham, dens lequel ie trouve les meſmes termes que le Vertſelin m'a raconté. Monf. de Scaglia m'a faict tenir le livret que japortteray quand et moy, ſa Maj. m'ayant faict l'honneur de me commander par le ſecretaire Canové d'en faire raport, a qui j'ay auſſi eſcript un peu plus brievement et pour ne manquer a mon deveoir ie n'ay voullu faillir de vous en donner la cognoiſſance.

Authourdhuy ſont venues les lettres de France vieilles de 10 jours. Le roy eſt encore a Villeroy fort mal, ſa fievre eſt double tierce, avecque l'accident de la diſſanterie le rend en tres mauvais eſtaſt, les aſtrophes diſant ſa fin, toutes les affaires ceſſent et pluſieurs tant dehors que dedans ſont aux atentes; il fuſt dict au roy que le Cardinal de Richelieu lavoit ſervy avecque beaucoup de paſſion, il dict ces mots, il eſt vray ie le ſçay bien, mais le peuple ſe plaint fort.

Ils ont taché dacepter le gouvernement de Grandmont, mais il la reſuſé. Monf. D'Eſpernon c'eſt retiré a Bergerac, diſant puis qu'il ne peut empeſſcher la ſoulevation du peuple, qu'auſſi ne veuſt il eſtre preſent ſi quelque mal arivoit.

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Monsieur d'Angoulesme a este commendé de s'arester a Nior qui est a 10 lieues de la Rochelle. ils ont levé toute les garnisons tant de Boulogne et quartiers sircomvoisins pour les envoyer a Monf. d'Angoulesme. Madame la Contesse de Soissons a mandé que le mariage luy plaist mais dict a Monf. de Scaglia, quelle ne peut refoudre que jusques a ce que ceste maladie du roy prenne fin.

L'Ambassadeur de Savoye a escript par homme expres la necessite qu'il y a que Monf. le Compte se desclare et prenne resolution principalement durant la maladie du roy.

Don Diego Messias est fort malade a Paris d'une fievre tierce, Je crains fort un prolongement aux affaires, par ceste maladie.

Monsieur de Crecy aiant mande un courier pour faire sçaveoir au roy de l'armement de Monf. de Savoye et l'ombrage que l'on devoit prendre de Monf. de Soissons, le roy a mande a Monf. de Crecy de ne bouger des frontieres et qu'il luy enveroient le regiment du Prince de Phalsbourg, le fils du Cardinal de Guise qui fust tué a Blois, quil les reduiroit a trois mille. le regiment du cheu. de Sault a deux mille, et si cela ne suffit, quil luy



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donne ordre d'en faire encore cinq mille et cinq cents cheuaus.

Monf. de Louvieres eftant mis en prifon a la Baftille en l'ocafion de Chalais a demande a parler au Cardinal Richelieu, le mefme jour a efté mené a la Conciergerie, où l'on faiët fon proces, ce diët qu'il doit aveoïr nomme plufieurs perfonnes et en particulier Monf. le grand prieur et Vandome.

Monf. Del Beuff follicitte pour le gouvernement de la Picardie.

Le roy a efté faigné quatre fois, la fievre tierce redoublée, ne bouge pas du lift.

Le Cardinal ce paigne de rage les cheveux et la barbe avecque les ongles, ne permet que perfonne aproche du roy, mefme la royne.

Ceft iffî le fommaire de ce que les dernieres lettres difent.

Jefpere que Vost. Exc. pardonnera a ma longue efcriture partant du Zelle

De Monfeigneur

Vostre tres humble tres obeifant

et tres oblige ferviteur

B. GERBIER,

ce 6 d'Aouft 1627. Haye.

*De*

A P P E N D I X.

\* *De Concessione ad vitam Nicholao Lanieri  
et aliis.*

CHARLES by the grace of God, &c.  
To the treasurer and undertreasurer of  
our Exchequer nowe being, and that here-  
after for the tyme shalbe, Greeting,

Whereas wee have beene graciously pleas-  
ed, in consideration of servyce done, and to  
be done unto us by fundrie of our musi-  
cians, to graunt unto them the severall an-  
nuities and yearly pensions hereafter follow-  
ing, (that is to say) to Nicholas Lanieri  
master of our musick two hundred poundes  
yearly for his wages, to Thomas Foord  
fourescore poundes yearly for his wages, that  
is, for the place which he formerly held,  
fortie poundes yearely, and for the place  
which John Ballard late deceased held,  
and now bestowed upon him the said Tho-  
mas Foord fortie poundes yearly, to Robert  
Johnson yearely for his wages fortie poundes  
strings twentie poundes by the yeare,  
as Day yearely for his wages fortie  
poundes and for keeping a boy twenty fower  
poundes by the yeare, also to Alfonso Fera-

Rymér, vol. xviii. p. 728.

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bosco, Thomas Lupo, John Laurence, John Kelly, John Coggeshall, Robert Taylor, Richard Deering, John Drewe, John Lanier, Edward Wormall, Angelo Notary and Jonas Wrench, to everie of them fortie poundes a peece yearly for their wages, and to Alfonso Bales and Robert Marshe, to each of them twentie poundes a peece yearly for their wages.

Theis are therefore to will and commaund you, out of our treasure in the receipt of our exchequer, to cause payment to be made to our said musicians above mentioned, and to every of them severally and respectively, the said severall annuities and allowances, as well presently upon the sight hereof for one whole year ended at the feast of the annunciation of the Blessed Virgin Mary, last past before the date hereof, as alsoe from the feast hitherto, and soe from tyme to tyme hereafter at the fower usuall feastes or termes of the yeare, (that is to say) at the feast of the Nativitie of St. John Baptist, St. Michaell the Archangell, the Byrth of our Lord God, and the Annunciation of the blessed Virgin Mary, by even and equall portions, during their naturall lives, and the lives of everie of them respectively,

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respectively, together with all fees, profits, commodities, allowances and advantages whatsoever to the said places incident and belonging, in as large and ample manner as any our musicians in the same places heretofore have had and enjoyed the same; and theis presents, or the inrollment thereof, shalbe your sufficient warrant and discharge in this behalfe:

In witnes, &c.

Witnes our selfe at Westminster, the eleaventh day of July.

*Per Breve de Privato Sigillo, &c.*

*De Concessione Denizationis Francisco Cleyne et Philippo de Maecht. \**

**R**EX omnibus ad quos, &c. Salutem.  
Sciatis quod nos, de gratia nostra speciali, ac ex certa scientia et mero motu nostris, concessimus, ac per presentes pro nobis, heredibus et successoribus nostris, concedimus Francisco Cleyne et Philippo de Maecht in partibus transmarinis oriundis seu iis aliis nominibus vel cognominibus vocentur seu censeantur, vel quocunque alio

Rymer, vol. xviii. p. 96.

Z 4

nomine

## *A P P E N D I X.*

nomine vel cognomine aut additione nominis vel cognominis eorum alter vocetur seu censeatur, quod ipsi posthac durantibus vitis suis sint indigene ac ligei nostri, ac heredum et successorum nostrorum regni nostri Angliae, ac in omnibus teneantur reputentur tractentur habeantur et gubernentur et eorum alter teneatur reputetur tractetur habeatur et gubernetur, tanquam fidelis ligeus noster heredum et successorum nostrorum infra hoc regnum nostrum Anglie oriundus, et non aliter nec alio modo;

Ac quod ipsi omnes et omnimodas actiones sectas et querelas cujuscunque sint generis, in quibuscunque curiis locis et jurisdictionibus nostris heredum et successorum nostrorum habere exercere, eisque uti et gaudere, ac eis et in eisdem placitare et implacitare, respondere et responderi, defendere et defendi possint et valeant, et eorum alter possit et valeat, in omnibus et per omnia, sicut aliquis fidelis ligeus noster vel aliqui fideles ligei nostri in dicto regno nostro Anglie oriundi;

Et insuper quod iidem Franciscus Cleyne et Philippus de Maecht terras tenementa reversiones et servitia, ac alia hereditamentaquecunque infra dictum regnum nostrum Anglie et alia dominia nostra perquirere recipere

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recipere habere tenere emere et possidere, ac eis uti et gaudere, eaque dare vendere alienare et legare cuicunque persone sive quibuscunque personis sibi placuerit ad libitum suum possint et valeant, et eorum alter possit et valeat licite et impune, adeo plene quiete libere integre et pacifice, sicut aliquis ligeus noster vel aliqui ligei nostri infra dictum regnum nostrum Anglie nati ;

Ac etiam quod iidem Franciscus Cleyne et Philippus de Maecht omnes et omnimodas libertates Franchefias et privilegia hujus regni nostri libere quiete et pacifice habere et possidere, eisque uti et gaudere possint tanquam ligei nostri, et eorum alter possit tanquam ligeus noster infra dictum regnum nostrum Anglie oriundi, absque perturbatione impedimento molestia vexatione calumpnia seu gravamine nostri heredum et successorum nostrorum vel aliquorum aliorum quorumcunque ; Aliquo statuto actu ordinatione seu provisione in contrarium inde, antehac editis factis ordinatis seu provisus, aut aliqua alia re causa vel materia quacunque, in aliquo non obstante :

Provisio semper quod iidem Franciscus Cleyne et Philippus de Maecht homagium ligeum nobis faciant, ac Lott et Scott, prout alii

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alii ligei nostri faciunt et contribuunt, solvant et contribuant, et eorum alter solvat et contribuat ut est justum, solvantque iidem Franciscus et Philippus nobis heredibus et successoribus nostris custumas et subsidia pro bonis et marchandizis suis, prout alienigene solvant et solvere consueverunt.

Provisio etiam semper quod iidem Franciscus et Philippus ad omnes et singulas ordinationes actus statuta et proclamationes hujus regni nostri, tam edita quam imposterum edenda, teneantur et obediens sint, et eorum alter teneatur et obediens sit, juxta formam statuti in ea parte nuper editi et provisi.

In cujus rei, &c.

Teste rege apud Westmonasterium vicesimo octavo die Maii.

*Per Breve de Privato Sigillo,*

## A P P E N D I X.

\* *De Concessione ad Vitam Francisco Cleyne.*

**C**HARLES by the grace of God, &c.  
To all, to whome theis presents shall come, Greeting :

Knowe yee that wee, for certeyne good causes and considerations us hereunto moving, of our especiall grace, certeyne knowledge and meere motion, have given and granted, and by theis presents for us our heires and successors, doe give and graunte unto our trustie and welbeloved Francis Cleyne, a certeine annuitie or pension of one hundred poundes by the year, to have hold and enjoy the said annuitie or pension of one hundred poundes of lawfull money of England by the yeare, to the said Francis Cleyne, from the feast of the blessed Virgin last past before the date hereof, for and during the terme of his naturall life, to be perceived and received by him the said Francis Cleyne or his assignes, out of the treasure of us our heires and successors, at the receipt of the exchequer of us our heires and successors, by the handes of the treasurer, undertreasurer and chamberlaynes of us our

\* Rymer, vol. xviii. p. 112.

heires



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heires and successors there from tyme to tyme being, at the fower usual feastes or termes of the yeare, that is to say, at the feastes of the Nativitie of St. John Baptist, St. Michael the Archangell, the Byrth of our Lord God, and the annunciation of the blessed Virgin Mary, by even and equall portions to be paid,

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe at Westminster, the fourth day of June.

*Per Brevi de Privato Sigillo.*

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